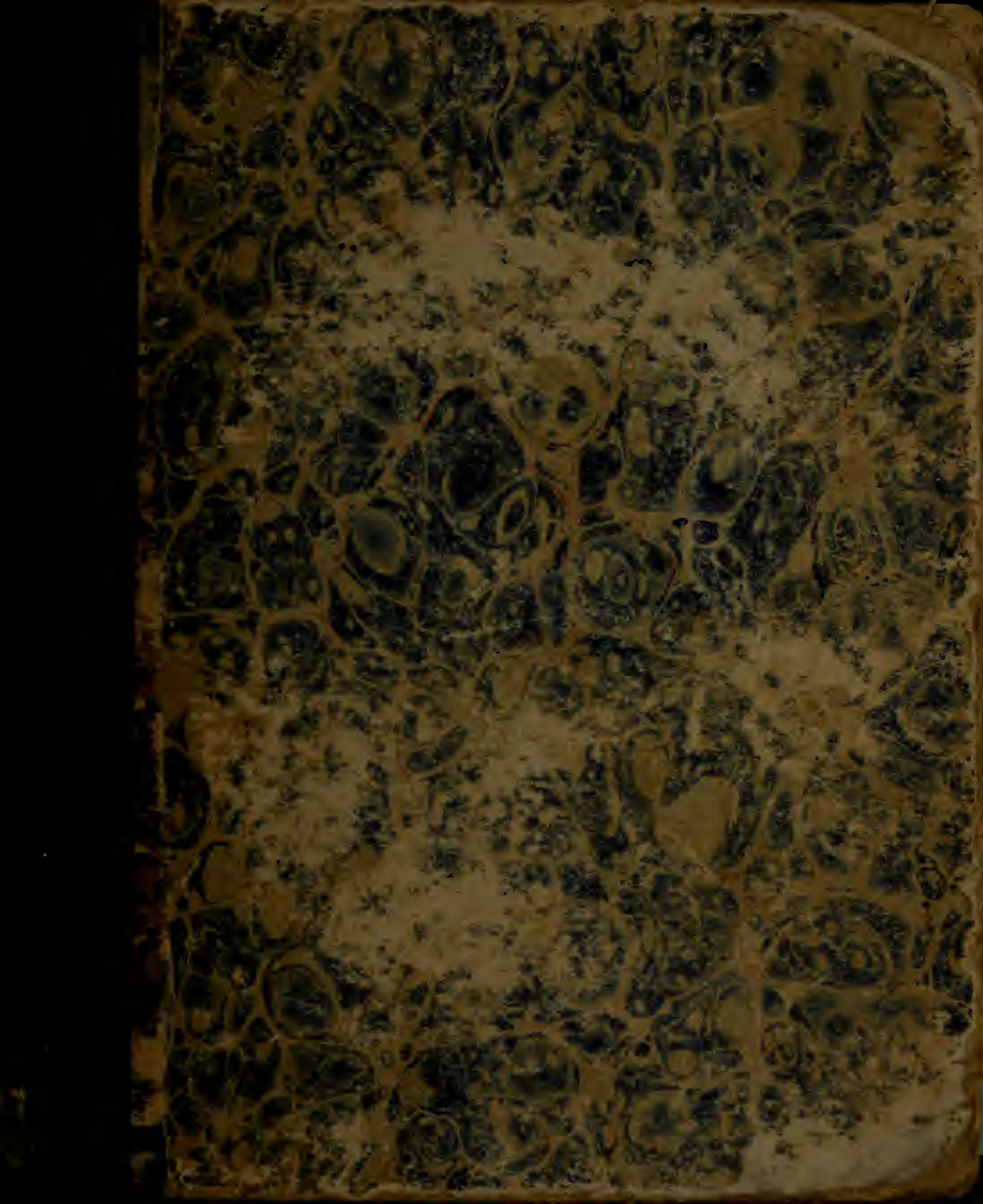




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FAMILIAR TREATISE

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F I N E A R T S,

PAINTING, SCULPTURE, AND MUSIC.

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PUBLISHER'S ADVERTISEMENT.

THE design of the Publishers of this work is to furnish a familiar and entertaining account of the Fine Arts, Painting, Sculpture and Music, for young readers, and for the use of Schools in the United States. It embraces the History of the Arts from the earliest ages, with Sketches of the Lives of celebrated Masters, notices of their best productions, and remarks upon the peculiar style of each. It contains descriptions of the several schools of Painting and Sculpture, and observations upon the National Music of different countries, as Italy, Scotland, Germany, etc. It also points out the principles and rules of the Fine Arts, and will enable the pupil, after he has read the work, to think and speak with discrimination and propriety

upon the subjects of Painting, Sculpture and Music. As there is no work of this kind in existence, and as the subject is of importance to the cause of Education, it is hoped that the undertaking may meet with the patronage of a liberal public.

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PAINTING.

CHAPTER I.

Definition of Painting—Remark of Annibal Caracci—Pleasure to be derived from Painting—Difficulty of tracing its progress—Earliest painting upon record at Babylon—Of the Egyptian paintings—Painting transplanted into Greece—Artists of Sicily and Corinth—Of Bularchus—Anarchy fatal to the Arts in Greece—It revives there—Second era of painting in Greece—Of Panæus—Of Polygnotus of Thasos—Of Apollodorus—Birth of Zeuxis—Third Era of painting in Greece—His painting of Juno—Contemporary Artists—Contest between Zeuxis and Parrhasius—Vanity of both these Artists—The Emperor Tiberius purchases one of the works of Parrhasius—Of Timanthes—His most celebrated works.

PAINTING is the art of imitating the appearances of natural objects, by means of colors spread over a surface. At first, this art was employed merely to supply the deficiencies of writing, and to give a more lively representation of facts than mere words were capable of conveying. Thus for instance, we have seldom a just idea of the face or person of one whom we have never seen, even although we have had a frequent and accurate description of both. A portrait of the individual will instantly give us this idea, and should it represent a living person, will enable us to recognize him with ease.

An artist named Agostino Caracci, discoursing one day in company upon the celebrated statue of the Laocoon, entered into a minute description of its beauties. At length he observed that

his brother Annibal never spoke, and reproached him for not appearing to take an interest in so masterly a work. Annibal took a piece of charcoal, and turning to the wall, drew a spirited outline of the statue; thus taking the most effectual way of conveying to the audience a correct idea of the original. 'The poet,' said he, 'paints with words; but the painter speaks with works.'

All that is most valuable in the universe is brought before our eyes by painting; the heroic deeds of ancient times, as well as the facts with which we are more conversant; and distant objects, as well as those which we daily see. The portrait of the hero whose memory is sacred to us,

'And the pale smile of Beauties in the grave;
The charms of other days, in starlight gleams
Glimmer on high; their buried locks still wave
Along the canvass; their eyes glance like dreams
On ours.'—

It would be an interesting task to trace the progressive steps of painting, to mark its improvement from the first rude attempt of the untutored savage, to the high state of refinement which it attained under the most celebrated masters. But much of its history is involved in obscurity. Like every other human invention, it probably owed its origin to chance. In mere indolence of thought, or by accident, the first trace of form may have been made in the sand. A shadow on the wall may have suggested the idea; and the desire of imitation so congenial to the human mind, induced mankind to improve upon it.

The earliest actual account which we have of the existence of painting is in the reign of Ninus and Semiramis, King and Queen of Assyria; about two thousand years before the Christian *Æra*. We are told by Diodorus Siculus, that Semiramis, having thrown

a bridge over the Euphrates at Babylon, built a castle at each end of it, and enclosed them by three high walls, with towers upon them, made of brick, painted and burnt.

He tells us, furthermore, that upon these burnt bricks Semiramis was represented on horseback, throwing her dart at a panther, and near her Ninus striking a lion to the earth with his spear.

But Egypt was decidedly the birthplace, or, at least, the very earliest home of the arts and sciences. The Egyptian artists, however, seldom if ever attempted more than a mere outline of the object, as seen in profile, such as may be obtained by its shadow. To this rude draught they applied colors, simply and without mixture or blending, also without any attempt at producing the effects of light or shade.

Of the Egyptian paintings a few remain to the present era, but their date is uncertain. Two of them were seen at Thebes in Egypt by Bruce, who refers them to the time of Sesostris, about seven hundred years before the Christian era. He remarks, that they might be compared with good sign-paintings of his day.

From Egypt the arts were transplanted to Greece, where the climate, the government, and the religion, were all in favor of their rapid improvement. Yet great as were the advantages possessed by the Greeks, we are not to suppose that nature deviated from her laws in their favor. 'Greek art had her infancy; but the Graces rocked the cradle, and Love taught her to speak.' It would seem that the Greeks were very little advanced in the art of painting, at the time of the Trojan war. Homer never uses any words to signify painters or painting, which renders it probable that this art, as it afterwards existed, was not understood at that period.

About 776 years B. C., the artists of Sicyon and Corinth began to signalize themselves, by essays which excited universal astonishment by their novelty. It is equally uncertain and immaterial, at which of these cities the art of painting was first cultivated. 'If ever legend deserved our belief,' says Fuseli, 'the amorous tale of the Corinthian maid, who traced the shade of her departing lover by the secret lamp, appeals to our sympathy to grant it.'

Pliny mentions the name of Saurias, as one who practised in the earliest stage of the art, and of his drawing the figure of a horse. Mention is also made of Cleanthes of Corinth—of Ardices, likewise of that city—of Philocles an Egyptian—also of Telephanes of Sicyon, who is said to have advanced to the monographic style; that is to say, who first thought of making lines within a simple outline.

But Pliny mentions these, and several other artists, without affixing any date to the period of their existence. The first important fact in the history of painting is the following. About the 16th Olympiad, that is, 700 years before the Christian era, Candaules, king of Lydia, purchased a picture from a Grecian artist named Bularchus. For this picture, which represented the Battle of Magnetes, the painter received its weight in gold.

Concerning the immediate successor of Bularchus, we are left in ignorance. It is, however, probable, that the confusion resulting from civil commotion and foreign wars, prevented the cultivation of an art, which requires the fostering aid of science, of patronage, and above all of national security.

But Xerxes was expelled from Greece. The arts began to revive. Genius raised her drooping head, and again we are enabled

to trace the steps of Painting, which, like her sister arts, has appeared and disappeared according to the revolution of ages.

To the time of Phidias, painting continued to improve, but very slowly, and by no means in the same proportion as sculpture. The genius of that illustrious master extended to all the arts. He originally commenced his career as a painter, and is said to have been the instructor of his brother Panænus, who adorned with his paintings the walls of the Pæcile portico at Athens.

We may then select this as the second era of painting in Greece ; five centuries before Christ. Prizes were established at this period both at Delphos and Corinth for its encouragement. Polygnotus of Thasos then first succeeded, in what Aristotle calls ‘ the conception of undescribed being.’

One of his most famous paintings adorned the Lesche or public hall at Delphi. It represented Ulysses consulting the spirit of Tiresias in hell. Lucian and Pliny mention Polygnotus in terms of high commendation. Pliny observes that he first adorned the heads of his females with veils and bandeaus, robed them in light drapery, gently opened the lips, gave a glimpse of the teeth, and lessened the former monotony of the face.

Improvement was now carried forward in Greece, until Apollodorus, an Athenian, invented or perfected the knowledge of light and shade. He was the immediate precursor of Zeuxis, and is considered by Plutarch as having opened the gates by which that artist entered.

With Zeuxis commenced the third era of painting in Greece. He was born 400 years B. C. in the 85th Olympiad. His birth place was Heraclea in Macedonia. He first introduced simplicity of composition, and is said to have regarded the poetic unity of char-

acter adopted by Homer in the description of his heroes, as his model.

We are told, that, having acquired considerable riches by the sale of his pictures, he at length gave them away ; saying, he did not know how to name a price sufficient for their value. Before commencing a picture of Juno for her temple at Agrigentum, he assembled the most beautiful women in the city, and from them selected five whom he most admired. He then chose the finest or most noble feature of each, and from this combination produced a picture which at that period was unrivalled. The contemporaries of Zeuxis were Timanthes, Androcides, Eupompus, and Parrhasius.

The latter however is the only one who may be considered as his rival ; and it is difficult to say which merited the palm. It appears that they both claimed it with equal self-sufficiency. To decide the controversy, they agreed that each should paint a picture, upon the respective merits of which the public should decide.

Zeuxis painted some grapes, and so naturally, that when the picture was exhibited, the birds came to peck at them. Parrhasius then produced his picture. ‘Come,’ said Zeuxis, ‘draw that curtain, that we may judge of your performance.’ The curtain was the painting itself. Zeuxis acknowledged himself surpassed. ‘For,’ said he, ‘I only deceived the birds, but Parrhasius has deceived even me.’

Zeuxis, some time after, painted a boy carrying a basket of grapes, and seeing the birds come and peck at them, acknowledged, that if the grapes were well painted, the boy was not so, otherwise the birds would have been afraid of him. It is said that his last work

was the portrait of an old woman, with which he was so much amused, that he laughed till he died.

Parrhasius was born at Ephesus; and seems to have excelled his celebrated rival in the proportion and symmetry of his figures. As his genius was great, so were his pride and ostentation. He spoke with contempt of all other painters, and of himself as having brought the art to perfection. We are also told that he had much enthusiasm in his profession, and was always heard to sing when at work.

The vanity of Zeuxis led him to have his name embroidered in gold upon the border of his robe when he attended the Olympic games. That of Parrhasius induced him to wear a purple robe and a golden garland. His staff was turned round with tendrils of gold; and his sandals were fastened with golden straps. He often declared that he was descended from Apollo, and that Hercules used to visit him at night, while he was painting Apollo's picture.

The Emperor Tiberius was so delighted with a picture of his, representing a priest of Cybele, that he purchased it for 60,000 sesterces; that is, nearly five hundred pounds sterling.

Timanthes was a painter of that period, renowned for the vigor of his imagination. The place of his birth is uncertain, but his most celebrated work was the Sacrifice of Iphigenia. After representing in the features of Ulysses, Calchas, Ajax, and Menelaus, the different degrees of grief likely to be felt by each, he painted Agamemnon, the father of Iphigenia, with his face hid in his cloak, leaving to the imagination of the spectators the intensity of parental sorrow.

At another time, having painted a sleeping Cyclops, in order to convey an idea of his gigantic size, he added a group of satyrs, measuring the monster's thumb with a thyrsus.

CHAPTER II.

Progress of painting in Greece—Of Euphranor and Eupompus—Of Pamphilus the master of Apelles—Birth of Apelles—Fourth era of painting in Greece—Apelles born at a fortunate period—His excellence as an artist—His character as a man—His generous conduct with regard to Protogenes—Friendly contest with that artist—Apelles patronised by Alexander the Great—Some notice of the works of Apelles—Anecdotes concerning him—Aristides of Thebes his contemporary—His most celebrated works—Of the other artists of that period—Demetrius Poliorcetes sacks the town of Rhodes, and spares the works of Protogenes—Liberty and the Arts expire together in Greece.

PAINTING now continued to advance with a rapid pace. Nature was her guide, and to develope her various charms, the object of the artists. Euphranor was equally celebrated in painting as in statuary; and the names of Eupompus and Pamphilus hold a distinguished place in the annals of Grecian arts. Pamphilus especially had the glory of being the master of Apelles, with whose name commences the fourth and last epoch of painting in Greece, about the conclusion of the fourth century before Christ.

Apelles was born at Cos, in the Archipelago, in the 112th Olympiad, about 328 years B. C. This extraordinary man appears to have been endowed with a more perfect combination of talents and virtues, than has perhaps ever, before or since, fallen to the lot of any individual.

He had besides the peculiar good fortune of being born at a period, when Greece was in its highest state of cultivation. Apelles united in his own style all the scattered excellencies which had distinguished his predecessors, and thus attained perfection; as Zeuxis, from a combination of all that was most beautiful and graceful, produced his Juno.

Not only as an artist is he extolled above all others; but equally as a man, for his gentleness and generosity. Grace of conception and refinement of taste distinguished the works of Apelles; and to these were added an energy and life in the execution, and a completeness of finish, which had never been effected before his time. His generous behavior, with regard to his rival Protogenes, has been often recorded. Being highly delighted with a picture painted by that artist, whom he only knew by reputation, he sailed to Rhodes on purpose to visit him. There, finding him neglected and in poverty, he purchased some of his works, and declared that he intended to sell them as his own.

The Rhodians, awakened to a sense of their injustice by the conduct of Apelles, raised Protogenes from his humble situation to rank and fortune. It is recorded, that, when he first arrived at the house of Protogenes, he found only an old woman there, who asked his name. For an answer, Apelles took out his pencil, and traced upon a canvass, a line or circle of extreme delicacy. When Protogenes returned and found what had occurred, he declared with admiration, that no one but Apelles could have been his visiter.

Then, taking another color, he drew an outline still more correct and delicate. Apelles, on returning, found himself

surpassed, and laid on a third color with so much skill and delicacy, that Protogenes confessed himself vanquished. The tablets, representing this friendly contest, were preserved at Rome in the time of Pliny.

Beloved, honored, and employed by Alexander the Great, Apelles had the happiness of enjoying that renown to which he was so justly entitled, and which envy so often denies to men of genius during their life time. Alexander treated him with the familiarity of a friend, and even issued an edict, ordaining that no other person should presume to paint his likeness.

The paintings of Apelles were numerous, but the most celebrated of his productions was his Venus rising from the sea. This picture, being taken to Rome, was dedicated by Augustus in the temple of Julius Cæsar. The perfect outline of the goddess, the evanescent gradation of the tints; the purity, force and brilliancy of the conception, render the Venus of Apelles the most splendid achievement of ancient art.

His painting of 'Alexander launching Thunder,' in the temple of Diana at Ephesus, has been greatly extolled for its effect, and the boldness of its relief. It was a rule of Apelles never to pass a day without using his pencil; from whence came the proverb, *Nulla dies sine linea*,—no day without a line.

One of his pupils showed him a performance, and observed that he had done it in a very short time. 'I can easily believe it,' said Apelles, 'and only wonder, that, in the same space of time, you have not painted many more such.'

Another painter showed him a portrait of Helen, richly adorned with jewels. 'I perceive young man,' said Apelles, 'that

since you could not make her handsome, you at least resolved to make her rich.'

One day, a shoemaker took the liberty of criticising a sandal painted by Apelles, who immediately altered it. The shoemaker, passing by the next day, felt proud to see that his criticism had been attended to, and ventured to pass his censure on the figure itself; upon which Apelles came forward, and told him that his judgment went no higher than a sandal, which remark afterwards passed into a proverb.

Aristides of Thebes was a contemporary of Apelles. His was the power of impressing form with soul, of representing those impassioned actions of the body, which result from violent emotions of the mind. So effective was the earnestness of a suppliant portrayed by him, that the voice, as we are told, seemed to escape from the picture.

Timanthes drew the line which separates terror from an excess of horror; Aristides marked the boundaries which divide it from disgust. His famous picture of the wounded and dying mother, shuddering lest her starving infant should suck her blood, was one of his most celebrated performances. The expression of the principal figure, still alive, though mortally wounded, helpless, beautiful, and forgetting herself in anguish for her child, has excited a commiseration, and produced an effect never since equalled, although the same subject has been frequently handled by succeeding artists.

When Alexander the Great sacked the town of Thebes, he caused this painting to be removed to his native town of Pella. At this time there were many other painters in Greece, renown-

ed for their respective excellencies ; Esclepiodorus for the symmetry of his figures, Protogenes for exquisite skill in execution and finish, Nicias, Nicomarchus and others, through whose exertions painting arrived at its utmost perfection in Greece.

When Demetrius Poliorcetes besieged Rhodes, and might have taken it by assault on that part of the town where Protogenes resided, he forbore, lest he should injure any of his works. Such anecdotes are valuable, as showing the softening influence of the arts at all periods, and upon the most savage natures. A conqueror, stopped in the midst of his career by the beauty of a painting, reminds us of the legend, of the lion crouching before the eye of innocence.

But Greece, weakened by luxury and domestic dissension, was subdued by the more warlike Romans. With her liberties, her energies expired. The spirit which animated her arts was removed, and they fell to rise no more. Thus all sublunary things have within them the seeds of their own destruction. The acme of excellence once reached, their further progress in existence can only be retrograde.

Greece, once the cradle of the arts, is now their tomb ; the mighty sepulchre of the unforgotten dead, from whose ashes no soaring genius has arisen ;

‘T is Greece, but living Greece no more.’

CHAPTER III.

Earliest notice of Painting in Italy—Of Fabius—Of Pacuvius—Greek artists emigrate to Rome—The Romans hold the art in contempt—Etruria the birth-place of the arts in Italy—Augustus removes ‘the Alexander Victorious’ to Rome—Irruptions of the Goths—Dark ages—Birth of Cimabue—His most famous works—He discovers the principle of perspective—Birth of Giotto—His principal excellence—The Academy of St. Luke’s founded by Jacopo—Cassentino and others—Massaccio—Mantegna—Luca Giordano—Birth of Leonardo da Vinci—His wonderful genius—Oil-painting discovered—Mona Lisa—Leonardo’s Last Judgment—He is made Directory of the Academy at Milan—Dies at Paris in the arms of Francis I.

It is probable that painting was practised in Italy at a very early period. Little however is known of its actual progress there. Pliny indeed says, that in his time there were paintings existing at Ardea, which were executed before the foundation of Rome. But the earliest satisfactory account of the practise of the art in Italy, is in the year 450 of the city, that is, 303 years before the Christian Era ; when Fabius, a noble patrician, painted the temple of Salus. He and his family thence obtained the surname of Pictor.

It is not impossible that Fabius had travelled in Greece. Perhaps he might even have been acquainted with Apelles ; and might have seen him employed upon those works which rendered his name immortal. There was then a lapse of 150 years, during which we only hear of Pacuvius, a poet, who amused his declining years in painting the temple of Hercules.

Although about this time Greek paintings were introduced into Rome, it appears that the conquerors were too much occupied with schemes of aggrandizement and military fame, to devote much of their attention to the arts.

After the reduction of Greece to the Roman power, Rome became the emporium of honor, employment, and consequent profit to artists. The plunder brought from Greece astonished the comparatively uncultivated inhabitants of Italy; and the principal painters and sculptors of that period were Greeks, who had deserted their own country in hopes of emolument.

Etruria is generally considered as the birth-place of the arts in Italy; but the Etruscan vases, which have been an object of curiosity to antiquaries, were merely covered with hieroglyphics, like those of Egypt. It still remains a doubt whether Etruria or Calabria was the parental abode of the arts; but it is certain, that for some time the warlike Romans held the practice of painting in contempt, and regarded the Greek artists as slaves, who exerted themselves for the amusement of their masters.

Augustus first discovered the use which a monarch might make of painting; and caused two pictures, painted by Apelles, representing Alexander Victorious, to be carried to Rome, and placed in the forum. Claudius afterwards caused the heads of both these pictures to be cut out, and the portrait of Augustus placed in their stead. But the Roman emperors appear to have found little native talent capable of conveying their images to posterity in a worthy manner.

At length the irruptions of the northern nations put an end to both Grecian and Roman efforts. During what are emphatically termed the dark ages, the light of science was extinguished; or if the Greek monks, in the silence and seclusion of their convents, cherished a few glimmering sparks with which to cheer their solitude, still it was not till the beginning of the fourteenth century, that learning and the arts again dawned upon Europe.

The first name worthy of record in the annals of Italian painting, is that of Cimabue. He was a native of Florence, and was born of a noble family. He seems to have been incited to emulation by seeing the paintings of some Grecian artists who were established at Florence. His first attempt was a picture of the Virgin, for the church of Our Lady at Florence. When it was finished, it excited so much enthusiasm, that it was carried in procession with the sound of trumpets, to the place of its destination.

Encouraged by this applause, Cimabue pursued his studies with ardor. He died at the age of seventy years, A. D. 1300. The principle of *perspective* was now discovered—that is, the manner of representing objects as they appear at different distances or heights. Painting in oils was unknown in the time of Cimabue. According to the custom of the times, he painted in *fresco*, or in *distemper*.

Giotto was his pupil. He was born at a village near Florence, and first threw off the trammels of the art as it was then practised. He is said to have been originally a shepherd; but his abilities procured him the patronage of Pope Benedict IX. This prelate sent for him to Rome, and employed him in decorating the church of St Peter's. The principal benefit which painting derived from Giotto, was, that he returned to nature for the actions and expressions of his figures.

The skill of this ingenious artist excited the emulation of his contemporaries. Fourteen years after his death, his pupil, Jacopo Cassentino, and nine other painters, founded the Academy of St. Luke's in Florence. One hundred and fifty years after its foundation, this academy produced three of the greatest artists that the

world has ever known ; Leonardo da Vinci, Michael Angelo Buonarotti, and Raphael.

After the death of Giotto, Masaccio, Mantegna, and Luca Signorelli, successively upheld the glories of the revived art. The latter in particular seems to have been the first who regarded nature with a discriminating eye ; who balanced light and shade, and decided upon the motion of the objects. By understanding the principles of perspective, he first laid the feet of upright figures flat upon the ground, and foreshortened his heads and figures with truth and effect.

Even Raphael did not scruple, eighty years afterwards, to study, and sometimes to adopt his actions ; and it has been supposed that Michael Angelo in his Last Judgement, imitated in some measure the Lunetta, which was painted by Luca in the church of the Madonna at Orvieto.

Leonardo da Vinci was born at Florence in 1445. The genius of this wonderful man broke forth with a splendor which distanced all former excellence—‘ made up of the elements that constitute the essence of genius, favored by education and circumstances—all eye, all ear, all grasp ; painter, poet, sculptor, anatomist, architect, engineer, chemist, machinist, musician, man of science, and sometimes empiric, he laid hold of every beauty in the enchanted circle, but without exclusive attachment to one, dismissed in her turn each.’

Leonardo grasped at all ; and succeeded in everything he undertook. Whatever he painted, came from his hand elevated and adorned. But he wanted perseverance, and wasted much of his time in experiment ; otherwise it is probable that he would have carried painting to the highest point of perfection.

He introduced the principles of *chiaro-scuro*, and depth of tone and coloring. *Chiaro-scuro* is the art of placing and proportioning light and shade in such a manner, as to produce a pleasing effect, independently of any other circumstance connected with the picture. The pictures were thus relieved from the tameness of mere imitation. Michael Angelo in design, Corregio in finish and *chiaro-scuro*, and Rubens in composition, are all indebted to Da Vinci for much of their perfection.

He was the pupil of Andrea Verrochio, a painter of some eminence at Florence. About this time, the use of oil was adopted in painting. This important discovery is attributed to John Van Eyck, of Brussels; and although this opinion is often disputed, it is certain that he was at least the first who used oils essentially and effectually.

It was observed by Vanmander, that the discovery made as much noise in the world as that of gunpowder had done near a century before. At the same time, notwithstanding the brilliancy of color and effect produced by the use of oil, it in no way aided the more material objects, viz. beauty of design, and purity of expression.

The paintings of Leonardo are dispersed throughout Europe. His well-known portrait of Mona Lisa, in purity of drawing, and simple sweetness of expression, has an equal only in the works of Raphael.

The Last Supper, which he painted for the refectory of the Dominicans at Milan, is a performance of exquisite beauty. The dignity and propriety of expression, and the correctness of drawing exhibited in this picture, have perhaps never been surpassed. The grave attitude of the principal figure, the loose

and free posture of the arms, and the air of grandeur and tranquillity which distinguish it, are well contrasted with the uneasy and vehement agitation of the apostles, and show in a very striking manner one of the chief excellences of Leonardo;—that of giving to everything its suitable character, so as to mark a proper distinction between the objects.

We are told that he had left the head of Judas unfinished, being unable to find a suitable model for the treacherous disciple; when the prior of the convent came to importune him on the subject, being impatient to see the piece completed; upon which, the painter drew the head of the prior himself, and put it upon the shoulders of Judas.

The Duke of Milan made Leonardo director of an Academy of Painting which he had erected in that city. When Francis the First took Milan, Leonardo retired to Florence, where he found the reputation of Michael Angelo at its height.

He afterwards left Italy, and went to Paris, where he was well received by Francis the First. In the last sickness of Leonardo, that monarch went to visit him. The painter attempted to rise from his couch to thank him for this mark of kindness. The monarch embraced him, and assisted him to lie down again. At that moment, Leonardo became speechless, and expired in the arms of Francis, in the seventy-fifth year of his age, A. D. 1520.

CHAPTER IV.

Of Pietro Perugino, the tutor of Raphael—Style of his Painting—His character—Birth of Michael Angelo Buonarotti—Patronized by Lorenzo de Medici—Considered the founder of the Florentine School—Meaning of the term School in Painting—Characteristics of the Florentine School—Manner of Michael Angelo—Receives an order to paint the Sistine Chapel—Difficulties which he encounters and overcomes—Description of Michael Angelo's Last Judgment—Further notice of his style—Anecdote concerning him—His death at Ferrara—Is re-interred at Florence—His tomb.

PIETRO PERUGINO, the tutor of Raphael, and the fellow scholar of Leonardo da Vinci, was born at Peruggia, of poor parents. For some time, he received instruction from a painter of that town, who taught him very little, and used him very ill.

As soon as he was able to procure his own living, he went to Florence, and placed himself under the care of Andrea Verrocchio, where he met with Leonardo da Vinci.

Perugino was celebrated for the graceful air of his heads, especially of his females. He principally employed himself in adorning convents and churches. He was married to a very beautiful woman, whom he passionately loved; and in all his pictures of the Virgin Mary we trace her resemblance.

He is said to have been covetous and distrustful; and to have carried a box containing his gold, wherever he went. Perhaps we may find some apology for him when we recollect the poverty in which he was born, and the hard labor by which he earned his money. We are told that being robbed of his treasure, the loss so affected his spirits, that he died in the seventy-eighth year of his age, A. D. 1524.

Michael Angelo Buonarotti was the son of Ludovico Buona-

rotti Simoni, of the ancient family of the Counts of Canosa. He was born in the year 1474, in the castle of Chiusi, in the territory of Arezzo in Tuscany.

Under the protection of Lorenzo de Medici, surnamed the Magnificent, he erected an Academy of Painting and Sculpture at Florence, and is considered the head or founder of the Florentine School.

A school, in the fine arts, means a class of artists who have learned their profession from a certain master, either by studying his works, or by receiving instructions from him; and who, consequently, discover more or less of his manner, either from the desire of imitation, or from a habit of adopting his principles.

The Florentine School is remarkable for greatness—for a certain dark severity—for an expression of strength, which perhaps excludes grace—and for a character of design approaching to the gigantic. The Tuscan artists, satisfied with commanding our admiration, seem to have considered the art of pleasing as beneath their notice. Michael Angelo delighted in the great and in the terrible. In boldness of conception, and grandeur, he surpassed Leonardo; but in sweetness and gentleness, Leonardo was superior to him.

‘He did not possess,’ says Sir Joshua Reynolds, ‘so many delightful parts of the art as Raphael; but those which he had acquired, were of a more sublime nature. He saw in painting little more than what might be attained by sculpture; and he confined it to exactness of form and the expression of the muscles.’ As painter, sculptor, and architect, Michael Angelo attempted and succeeded in uniting magnificence of plan with

the utmost simplicity and breadth. His line is uniformly grand. His infants bear a promise of greatness, his men are a race of giants, and his women are Junos. Even deformity comes from his hands impressed with dignity. When freedom was banished from Florence, Michael Angelo retired to Ferrara. He had until then devoted himself almost solely to the study of sculpture and of architecture. Of painting, as a separate science, he was comparatively ignorant. In this state of knowledge, he received an order from the Pope to complete the painting in the Sistine Chapel at Rome. He was then unacquainted with the mechanical process of fresco; but his was not a spirit to be subdued by obstacle or daunted by difficulty.

Rising in the strength of his unconquerable genius, he resolved to depend entirely upon his own resources. He went to Rome, and shut himself up in the Chapel, with his own hands preparing the materials for his labor. After many trials and failures, after beholding his first piece moulder, and mildew almost before his eyes; he at length triumphed, and achieved, in a course of years, the most adventurous undertaking in modern art.

The sublimity of design, and grandeur of invention, with which the series of paintings in the Sistine Chapel are planned and executed, almost approaches to the miraculous. His picture of the Last Judgment, painted thirty years afterwards, is the greatest work of modern genius. It contains upwards of three hundred figures, many of which are larger than life.

He represents the Supreme Being at the moment of giving forth the awful sentence, 'Go, ye accursed, into everlasting fire.' No mercy is expressed in the divine countenance. All is dark, terrible and sublime. Thunder and lightnings surround Him.

The human forms seem agitated by every gradation of feeling. They are drawn in every variety of position ; and over the whole is diffused an ease ; a science, a magic power ; which constrains us to gaze with wonder—with admiration—perhaps even with terror—yet scarcely with interest or sympathy.

In the works of Buonarotti all is action. Repose itself does not seem at rest. Every form, every muscle, every attitude is displayed and exerted to the utmost. He sports with difficulty ; yet sometimes sacrifices simplicity and feeling in the exhibition of his strength. Each giant limb of his awful and gloomy shapes seems in movement ; and the whole effect is mighty and overpowering.

Michael Angelo loved solitude ; and used to say that ‘Painting was jealous, and required the whole man to herself.’ Being asked why he did not marry ; ‘Painting,’ said he, ‘is my wife, and my works are my children.’ He obtained the friendship and esteem of all the sovereign princes of his time, and the admiration of succeeding ages. He died at Rome ; aged 90, A. D. 1564. Cosmo de Medici ordered his body to be secretly unburied, and brought to Florence. Here he was reinterred in the church of Santa Croce, where magnificent obsequies were performed for him. His tomb is still to be seen there ; a marble monument, adorned with three figures—Painting, Sculpture, and Architecture, all by his own hand.

CHAPTER V.

Birth of Raphael Sanzio—He leaves his native place—Goes to Sienna—Paints the cartoons in the library there—Goes to Florence—Visits Rome—Paints the walls of the Vatican—His exquisite taste—Three styles of Raphael—Notice of his works—Chief charm of his style—His 'Dispute on the Sacrament'—His 'Heliodorus'—Difference between his manner and that of Michael Angelo—His death—Personal appearance of Raphael—He is regarded as the founder of the Roman School—Of the Venetian Painters—Style of the Venetian School—Titian considered the founder of that school—Of Giovanni and Gentile Bellino—Mahomet II. invites Gentile Bellino to Constantinople—He paints the Decollation—Anecdote of Mahomet II.—Bellino leaves Constantinople—Dignities bestowed on him—His death—Birth of Giorgione—Titian excites his jealousy—Style of Giorgione—His death.

AS AFTER gazing on a fierce and lurid sunset, the eye rests with complacency on the mild radiance of the pure and silver moon, so do we turn from the lonely and terrible grandeur of the 'mighty Florentine,' to the gentler and more natural beauties of Raphael Sanzio—the father of dramatic painting, and the founder of the Roman School.

Raphael was born at Urbino, on Good Friday, in the year 1483. His father was an ordinary painter, and Pietro Perugino was his master. He soon discovered that the perfection of painting was not confined to the capacity of Perugino, and therefore went to Sienna, in hopes of finding some method of improving or advancing himself.

His friend Pinturricchio found employment for him in making the cartoons for the pictures of the library; but he had scarce commenced this occupation, when, aroused by the reports which reached him, concerning the excellence of da Vinci's and Michael Angelo's works, he resolved to go to Florence.

Here he diligently studied the manner of these illustrious masters, and, comparing it with that of Perugino, soon discovered wherein consisted the faults and deficiencies of the latter. Raphael afterwards went to Rome, where he was employed by Pope Julius the Second, in adorning the walls of the Vatican. He commenced by painting the School of Athens, the Dispute of the Holy Sacrament, and the other pieces which are in the chamber of the Apostolic Signature.

There is perhaps no feature of the mind, from the gentlest emotion to the most fervid burst of passion, which has been left unobserved by Raphael. We stand with awe before Michael Angelo; we tremble at the height to which he elevates us. We embrace Raphael, and follow him wherever he leads us.

Less elevated, less vigorous than Buonarotti, but more insinuating, more pressing on our hearts, he commands at all times our warmest sympathies. Of his inestimable productions there remain to us various easel pictures in oil, cartoons, and frescoes; exhibiting three different manners.

The first style is dry, little, tedious—though not without truth and high finish. This was derived from his master Perugino. The second manner is an intermediate step,—an attempt to escape from a minuteness unsuited to his own fervor, and to the dignity of the art. The third manner is solely and exclusively his own; neither derived nor inherited; full, harmonious, sweet, and flowing; possessing such an union of natural grace and antique correctness, as we meet only in the creations of Raphael's pencil.

In the space of only twelve years, (for he united exquisite finish with wonderful expedition,) he completed the frescoes of

the Vatican and the Tarnesina, consisting of many hundred figures. He designed the cartoons,* and produced those exquisite paintings in oil, which have chiefly spread his fame throughout Europe. Of these the most wonderful, though perhaps not the most perfect, is *The Transfiguration*. We also look at it with a peculiar interest, as being the last of his productions. His death happened a few days after.

The principal charm in the style of Raphael is, that, while he gives to nature all that grace and fancy can bestow, he leaves her nature still. In the mild and simple beauty of his *Madonna*, we view the absence of all rude and evil passions—we gaze on that meek countenance, expressive of all a mother's tenderness, and every pure and holy remembrance rushes upon our heart.

In the deep meaning of the mild full eye, in the holy expression, the spotless form of the divine child, we acknowledge the nearest approach ever made by genius to our unbreathed conceptions of an infant Saviour.

In his splendid painting of the *Dispute on the Sacrament*, we see his genius struggling to force her way from the shackles of bad habit. The upper part is in the style of Perugino, though dignified and enlarged; the lower is his own. Every feature, limb, motion; the draperies, the lights and shades of the lower part, are toned and varied by character. We see the florid bloom of youth tinged with the glow of eagerness—the stern

* Cartoons are composed of several sheets of paper of a middling thickness, pasted upon one another. When a wall is to be painted in fresco, the painter has the figures first traced on these cartoons: he then places them against the wall, and traces the figures on the plaster, by passing a steel point over the tracks in the cartoons, or by pricking them.

and vigorous tint of manhood, and the sickly hue of cloistered meditation—the brown and sun-tinged hermit, and the pale decrepid elder, contrast with each other—and over all is diffused a serene and solemn light, keeping down the whole action and color of the picture.

The same wonderful power is observable in his astonishing picture of the Heliodorus. It represents every variety of character—the angelic—the devout—the violent—the brutal—the helpless—the delicate. And while this whirlwind of passion agitates the fore-ground, and we see the flash of steel and iron armour,—mingled with draperies of indigo, glowing crimson, and deep black, yet the entire scene is pervaded by a tone of repose. A warm gleam issues from the back ground of the sanctuary; a dark hue of golden brown, which moderates and tempers the whole.

The style of Raphael has justly been characterized as the dramatic, that of Michael Angelo as the epic, of painting. The whole range of art and poetry never has produced more magnificent creations than those half-divine beings embodied by the pencil of Michael Angelo. There he reigns unapproached and alone. But when the interest is to be derived from human forms, he fails. His line can never want grandeur; but grandeur usurps the place of feeling.

Human affection mingles in every touch of Raphael. His attitudes are noble, expressive and unaffected. In grandeur of invention, he was surpassed by Buonarrotti; Titian excelled him in coloring, and Corregio in gradation of tone; but in composition, grace, expression, and the power of telling a story, he has never been equalled.

He died on Good Friday, on which day he was also born, aged 36, A. D. 1520. In private life Raphael was universally beloved. In many of his groups, he has transmitted his own likeness to us. In the deep blue eye, the mild and almost feminine softness of expression, and the long fair hair which shades his countenance, we can trace the same graceful and natural harmony which distinguishes his works.

We are told that the emulation which existed between him and Michael Angelo sometimes degenerated into jealousy. Yet each had his own independent sphere; and neither in the Roman or Florentine School, has any succeeding artist exhibited the genius of their respective founders.

The superior principles of painting; viz. design and expression, had now arrived at perfection both at Florence and Rome. In the mean time, the inferior but more alluring charm of color began at Venice to add a magic to the art hitherto unknown. Titian may be regarded as the founder of the Venetian school. His immediate predecessors were Giovanni, Gentile Bellino, and Goirgione.

The two Bellinos were the sons of Giacomo Bellino, a painter of Venice; who was more famous for the good education which he gave to his sons, than for skill in his profession. His eldest son, Gentile, painted several good pieces in design for the Council Hall at Venice. Mahomet II. Emperor of the Turks, celebrated in history as the conqueror of Constantinople, having seen one of his pictures, wrote to the Senate, requesting that Bellino might be sent to him.

The painter was well received by the Grand Signior, and executed several works for his highness, which were much

approved. As the Turks had a great veneration for St. John the Baptist, Mahomet desired Bellino to represent the Decollation. When the painting was finished, Gentile brought it into the presence of the Grand Signior, and requested his opinion of its merits.

The Sultan remarked that the skin of the neck which was separated from the body was too high—‘because,’ added he, ‘the head is no sooner cut off, than the skin of the neck shrinks back.’ Gentile submitted to so competent a judge; but the Sultan being desirous of giving him a striking proof of the justice of his criticism, ordered the head of a slave to be instantly struck off in his presence. The painter, frightened at this practical demonstration, soon after invented some excuse for taking leave of the illustrious critic. He was dismissed with many noble presents. The Sultan put a gold chain round his neck, and recommended him so strongly to the Venetian Senate, that they granted him the order of St. Mark, and a considerable pension for life. He died aged 80, A. D. 1501.

His brother, Giovanni, was the instructor both of Giorgione and Titian. Several of his pieces are still to be seen in Venice. His last work was a Bacchanal, which he painted for Alphonso I. Duke of Ferrara. His death having prevented its completion, Titian finished it. Giovanni Bellino died in 1512, aged 90.

Giorgione, the fellow pupil of Titian was born at Castelfranco, in the Venetian States, A. D. 1478. His genius soon rose superior to that of his master, and in order to improve his style, he applied himself diligently to the study and meditation of nature.

Titian was extremely pleased with the boldness and novelty of Giorgione's manner, and by imitating and improving upon it, is said to have excited the jealousy of that artist so strongly that he forbid him his house.

Giorgione was the first who found out the admirable effects of strong lights and shadows, and made use of bold colors. It has been frequently a matter of surprise to connoisseurs, by what means he soared so suddenly from the low and dull coloring of Bellino, to the force and brilliancy which distinguish his paintings.

His landscapes are exquisite ; and although Titian greatly excelled him, it is certain that Giorgione first pointed out the way to the attainment of that excellence. It is even probable that had the existence of Giorgione been prolonged, Titian might not have been considered, as he now is, the head of the Venetian School. Giorgione died in the thirty-second year of his age, A. D. 1511.

CHAPTER VI.

Birth of Titian—Studies under Bellino—His beauties and defects—Brilliancy of his coloring—Manner in which it was produced—His paintings—Four styles observable in his works—Birth of Corregio—Considered the founder of the Lombard School—Sketch of his life—His principal works—The style of Corregio—His poverty—Cause of his death—Painting at its highest state of perfection—Begins to decline—Of Julio Romano—Faults and beauties of his works—Of Parmegiano—His style of painting—Is patronized by Clement VII—Anecdote of Parmegiano—Pellegrino Tibaldi—Anecdote concerning him—Is patronized by Gregory XIII.—Goes to Spain—Paints the Escorial—Dies at Milan—Of Tintoretto—His style of painting—His enthusiasm for the art—His numerous works—Maria Tintoretta, his daughter—Of Paul Veronese—The beauties and defects of his style—His ‘Marriage at Cana’—Difficulty of following the division of the schools—Of Daniel de Volterra—His ‘Descent from the Cross’—Of Andrea del Sarto—The modes of Venice and Lombardy prevail.

TIZIANO VECELLI, commonly called Titian, was born at Cadore, in Friuli, a province in the Venetian territories, A. D. 1477. He was of noble extraction, being descended from the ancient house of Vecelli. He studied, as we have already observed, under Bellino, and was first roused to emulation by the success of Giorgione.

The chief defect of Titian was in composition, and poetic fancy. He penetrated the very secrets of nature in all her varied effects of shade and color; but he wanted the power of selecting from nature, and of correcting her defects, by his own imagination. The Venetian painters were destitute of ancient models by which to form their style. They copied without choice the forms of nature; but they delighted in representing the variety and beauty of natural color.

In this brilliancy of tone and hue, Titian was unrivalled.

Three principles may be remarked as distinguishing his style. In the first place, the interposing medium between the eye and the object is a mellow golden light. Secondly, the splendor of his colors is effected by painting in under-tones; not by rich tints lavished on particular spots. There is a general gradation of tone throughout the whole picture, by which his most glowing and gorgeous lights are produced.

Then in all his shadows and under-tones there are a thousand flickering lights and hues; all softened and blended together. For this reason, though it seems apparently easy to copy Titian, nothing is more difficult than to imitate at once his correctness and splendor.

There are fifty pictures of Titian's to be seen at Venice, in which four different styles are observable; and nothing is more encouraging to a young artist, than to trace the steps by which these great masters of the art rose to excellence.

The first style is dry; in it we trace the defects of his master Bellino. The second is bold. It was copied from his rival Giorgione. The third was his own. It consists of a just and beautiful imitation of nature, in all her most varied shades of tone and color.

The fourth manner is freer, and less labored. He practised it towards the decline of life. In composition and design, the painters of the Roman School surpassed Titian, but in the mastery of coloring he stands without a rival.

One charm was now wanting to complete the perfection of the art. This was harmony. It appeared with Antonio Allegri, better known as Corregio, so called from the name of his native place. This artist is considered as the founder of the Lombard School. He was born in 1494, of humble parents.

From the bosom of poverty—without master, without portion, without even the most common advantages of education, his genius rose superior to circumstances, and broke forth with a splendor which almost appeared miraculous, even in that age of knowledge.

He courted no favor; he had seen no master-pieces either of ancient or modern art, by which to form a model. He had not visited Rome. The wonders of antiquity were unknown to him. But he contemplated nature. Her silent beauties spoke to his heart, and inspired his pencil. We are told that the fame of Raphael tempted him to go to Rome. He stood for some time before the pictures of that great master. His eyes were rivetted on them, but he did not speak. At length he broke silence. ‘*Anch’io sono pittore,*’ exclaimed he; ‘I also am a painter!’

The principal works of Corregio are the two noble cupolas painted in fresco, which adorn the cathedrals of Parma;—one subject, the Assumption of the Virgin, the other, the Ascension of our Saviour. His most valuable easel-painting is in the Dresden gallery. It is called ‘Night.’

The harmony and grace of this artist are proverbial. His exquisite management of light and shade, his power of blending light and darkness imperceptibly, was his chief beauty. ‘Everything I see,’ said Annibale Caracci, on beholding these works fifty years afterwards, ‘astonishes me; particularly the coloring and beauty of the children, who live, breathe, and smile, with so much sweetness and vivacity, that we are constrained to sympathize in their enjoyment.’

The harmony of Corregio did not depend upon coloring. His great organ was *chiaro-scuro*, in which his paintings appear to float, affecting us with the soft emotions of a delightful dream. He has been blamed as wanting force, and as sinking occasionally from softness to effeminacy, and from grace to monotony. Yet the delicacy and sweetness of his tints, together with his inimitable, grave, and perfect harmony, are qualities which distinguish the paintings of Corregio from those of all other artists.

It is painful to be informed that the talents of this eminent master never drew him out of poverty; and that he died at Parma, unrewarded, and comparatively unknown. Having upon one occasion gone to Parma to receive fifty crowns, he was paid in a sort of copper money, called *Quadrinos*. It is said that overjoyed at receiving what he considered so large a sum, and anxious to display his treasure to his wife, he set off on a very sultry day loaded with the coin, and carried it to his own residence, twelve miles from the city. The fatigue threw him into a pleurisy, which carried him off at the age of 39, A. D. 1513.

We do not find that Corregio borrowed anything from the works of others. His conceptions, design, and coloring, were all his own. Never perhaps in the annals of genius did there exist a name more truly deserving the popular epithet of *heaven-born* than his. 'His pencil,' says an old French author, 'seems always to have been guided by the hand of an angel.'

The establishment of these four primitive schools,—the Florentine, the Roman, the Lombard, and the Venetian, may be said to embrace the golden age of painting. It might have

been expected that the effect of these brilliant examples, would have been the production of still greater excellence. But it seems as if there were a boundary set to the exertions of man, beyond which he is not permitted to pass.

Neither the patronage of the most illustrious persons, nor the ambition of the most skilful artists, were found capable of preventing the downfall of the arts in Italy. The reign of genius was brief as it was bright. The same individual might have lived during the time of all the great masters we have enumerated, and might even have survived them all. He might have seen the art in its infancy and manhood, and he might also have witnessed its decline.

But Painting lingered in her fall, and still hovered over her favorite and favored land. So bright were the clouds that accompanied the sunset of genius, as to render it difficult to believe that the luminary had indeed departed. Amongst those who upheld the fading glories of the art, were Julio Romano, Francesco Parmegiano, Pelegrino Tibaldi, and Tintoretto.

Julio Romano was the most eminent of the pupils of Raphael. His views were stupendous, and his poetical ideas striking and beautiful; but he wanted the judgment and delicacy of taste which distinguished the works of his master. After the death of Raphael, he adopted a style of his own, which, though original and expressive, was often wanting in truth and purity.

The manner of this artist is seen to most advantage in his paintings at Mantua. His coloring is bad, and he seems to have had but a poor conception of the principles of chiaro-scuro. A fierceness in the design, and a grandeur of expression, render his paintings easy to be distinguished. Had his taste been

as pure, as his imagination was lofty, it is probable that he would have had few competitors. As it is, his works have been likened to a mighty stream, sometimes full and flowing, but oftener choaked up with rubbish.

Julio died at Mantua, A. D. 1546, in the 54th year of his age. A fine palace near that city, built under his direction, contains most of his best performances. They afford strong proofs of the grand conceptions, and the luxurious reveries, in which his imagination seems to have constantly revelled.

Francesco Mazzuolo was born A. D. 1504, and was surnamed Parmegiano, from his native town of Parma. He studied the works both of Michael Angelo and Raphael, but chiefly of the latter. His style was easy and graceful, and his attitudes beautiful. But although he had a lively invention, his understanding was neither profound nor extensive. His genius was somewhat superficial; yet his works are always pleasing. He did not sufficiently consult nature, but rather reduced her to a habit of his own. This in painting is what is termed *manner*.

He enjoyed the favor of Pope Clement VII. and, when the Spaniards entered Rome, and pillaged the city, Parmegiano continued his work, as though he had been in the utmost security. We are told that some Spanish soldiers who entered his house, were so much struck with his courage as well as with his paintings, that they left him uninjured.

In his latter days, he gave himself up entirely to the study of Chemistry, in which pursuit he wasted both his money and his health.

Pelegrino Tibaldi was born at Bologna, and was the son of

a Milanese architect. Both in painting and architecture, he was one of the best masters of his time. He first showed his talents at Rome, but was so discouraged at the low price which he received for his pictures, that he abandoned himself to despair. We are told that upon one occasion he was found by Pope Gregory XIII. lying in a field, bemoaning his hard fate, and declaring his firm resolution to starve himself to death.

By the assistance of his Holiness, Pelegrino was afterwards raised to great reputation. By the invitation of Philip II. he went to Spain, where he directed the painting and architecture of the Escorial. He died at Milan, loaded with riches and honor, in the seventy-first year of his age.

Giacomo Robusto, surnamed Tintoretto, because he was the son of a dyer, was the pupil of Titian, and one of the greatest ornaments of the Venetian school. He imitated Titian in brilliancy of coloring, and Michael Angelo in grandeur of design. He is, even more than Titian, the founder of the ornamental style.

All Venice was filled with the productions of this brilliant artist. He loved his profession with enthusiasm, and seems to have worked more for amusement than profit. He frequently sacrificed propriety and correctness to vigor and freedom; yet there are paintings in which he even surpasses Titian.

His despatch was wonderful; and although he passed a life of constant exertion, he lived to the age of eighty-two. In the school of St. Roque, at Venice, there is a crucifix painted by him, which is much admired. He died A. D. 1594. His daughter, Maria Tintoretto was celebrated as a portrait

painter. She was one of the most accomplished women of her time, and tenderly beloved by her father, whose chief pleasure was in the cultivation of her talents.

Paul Veronese was born at Verona, in 1537. He was in some measure the rival of Tintoretto. His coloring is fresh and magnificent, but his drawing wants both taste and correctness. He worked with ease, but not with sufficient care. In St. Mark's Palace at Venice, in the high altars of the Venetian churches, and in many of the noblemen's houses there, we may still see specimens of his talents.

His chief work is the marriage of Cana, in the church of St. Giorgio, at Venice. The beauty of the draperies, the harmony of the colors, and the freedom of execution which distinguish this picture, render it not only the finest performance of Paul Veronese, but one of the most valuable works of modern art.

It soon becomes difficult, indeed impossible, to follow decidedly the division of the ancient schools. The more simple style of Raphael gradually disappeared, and the design of Michael Angelo prevailed. Daniel de Volterra, who survived till 1566, was a decided follower of the Florentine school. His famous painting, is the Descent from the Cross in the church of Trinita del Monte, at Rome.

Andrea del Sarto held an intermediate style between the two masters. The luxurious modes of Venice and Lombardy tended, in a great measure, to extinguish the severe simplicity of the other schools.

CHAPTER VII.

The Eclectic, or Bolognese school founded at Bologna.—The three Caraccis.—Account of their Academy.—Of Ludovico Caracci.—His peculiar style.—Of Annibale Caracci.—For what his manner is distinguished.—Paints the Farnesian Gallery.—Of Agostino Caracci.—Immediate pupils of the Caracci.—Domenichino.—His studious habits and love of the art.—Anecdote concerning him.—His works.—Remark of Poussin.—Death of Domenichino hastened by persecution.—Of Guido Reni.—In what his chief excellence consists.—Of Albani.—Style of his works.—Of Guercino.—An account of his manner.—Michael Angelo Caravaggio.—His style of Painting.—Challenges a noble Italian.—Becomes a knight of Malta.—His death.—Rapid decline of the arts in Italy.—Of Da Cortona and Luca Giordano.—Poussin attempts to improve the taste of the age.—Of Carlo Dolce.—Painting in Italy terminates with Salvator Rosa.

TOWARDS the close of the 16th century, the progress of decline was stayed for a time by the foundation of a new school. This was the Eclectic, founded at Bologna by the three Caraccis,—Ludovico, Agostino, and Annibale. Its aim was, to select the beauties, correct the faults, supply the defects, and avoid the extremes of all the different styles; and thus to establish a perfect system.

It is generally called the Academy of the Caracci, and gave rise to many artists of high name and merited celebrity. Ludovico was born in 1555. He was cousin to Annibale and Agostino, and being older than them, instructed them both in painting. He studied the works of all the great masters at Venice, Florence, and Mantua; but the manner of Corregio touched him most forcibly; and he followed it ever after. All the young students, who gave promise of future fame, resorted to the Academy of the Caracci. There they received lessons proportioned to their qualifications.

Every body was well received by them, and the young men, excited by emulation, passed whole days and nights in study. Ludovico's charge was to make a collection of antique statues and basso-relievos. Antony de la Tour, an anatomist, gave lessons in anatomy, as far as regarded the movement of the the muscles. Difficult questions were frequently proposed in the Academy by painters, and other men of science, which exercised the skill and judgement of the scholars.

Ludovico was the decided pupil of nature. He did not follow blindly the dictates of any particular school. In the simplicity and purity of his style he surpassed both his kinsmen, and in some measure restored the art to its first and greatest principles.

‘His unaffected breadth of light and shadow,’ says Reynolds, ‘the simplicity of his coloring, and the solemn effect of that twilight which seems diffused over his pictures, appear to me to correspond with grave and dignified subjects, better than the artificial brilliancy and sunshine which enlighten the pictures of Titian.’

Annibale was sent for by Cardinal Farnese, to paint the gallery at Rome which bears that prelate's name. The design of these paintings is perhaps *loaded*, notwithstanding which it is difficult to condemn them. His pencil is distinguished for the firmness of its touch. His style is bold, splendid, and broad. Agostino excelled more in the theory, than in the practice of the art.

Of the immediate pupils of the Caracci, we may first mention Domenichino. He was born at Bologna, A. D. 1551. His disposition was studious, gentle and thoughtful. He lov-

ed solitude, and was remarkable for the mildness and gentleness of his temper. When he studied with the Caracci, he labored so hard that his fellow students used jestingly to call him *the Ox*; and say that he labored like that animal at the plough.

‘The Ox,’ said Annibale, ‘will in time make the ground so fruitful, that painting itself will be fed by what it produces.’ His works in Rome, Naples, and the Farnesian grotto, are eternal proofs of his genius. Poussin, a celebrated French painter, used to say that, ‘Raphael’s Transfiguration, Daniel di Volterra’s Descent from the Cross, and Domenichino’s St. Jerome, were the three best pictures in Rome.’ It is said that notwithstanding the excellent disposition and universal benevolence of Domenichino, envy and persecution hastened his death. He died at Naples, A. D. 1648.

This distinguished artist was by no means free from the fault of the Caracci school—loaded design. Nor did he excel in the grouping of his figures. Yet in expressing the passions, and in the attitude of his heads, he frequently equals Raphael himself.

Guido Reni was another celebrated pupil of the Caracci academy. He was born at Bologna, in 1574. He was celebrated for the exquisite grace of his style, though it was sometimes too artificial. His female forms are models of antique beauty. He excelled in the expression of the mouth, in the noble and graceful folds of the draperies, and in an air of sweetness and tenderness which pervades the whole expression. The most noted of his pieces is in the church of St. Gregory, at Rome. Towards the decline of life, he was seized with an immoderate passion for gambling, which reduced him from affluence to poverty. He died at Bologna aged 66, A. D. 1640.

Albani, the painter of the Loves and Graces, was Guido's contemporary. All his Cupids represent his own children, and his wife, being extremely beautiful, served him as a model for all his Nymphs and Venuses. His mind seems to have been filled with their image, and his figures have constantly the same air and likeness.

His coloring is brilliant, and his attitudes and draperies are well chosen. He was a universal painter, and his landscapes are more agreeable than learned. There is a want of free touches in most of his compositions, which are almost all of a gay and joyous nature. As few of his pictures are extant; they are now valued in proportion.

Dancing Loves, smiling Graces, and sleeping Nymphs adorn the foreground of almost all his landscapes. He died A. D. 1660, aged 32.

Guercino was a pupil of the Eclectic school, who endeavored to improve upon the style of Guido and Albani, by giving more force to his manner. His design is grand and natural, but wanting in elegance. His colors have great harmony and softness, but he wants selection in his figures, which are seldom noble or elevated. He died at Bologna, A. D. 1667.

Michael Angelo Caravaggio was another celebrated pupil of this academy, who, by the novelty of his style, drew after him almost the whole school of the Caracci. He followed his models so exactly, that he imitated their defects as well as their beauties. His pictures are to be met with in most of the cabinets of Europe. His style of painting was strong, true, and effectual; but his attitudes are ill chosen, and his figures want grace and nobleness.

Having challenged an Italian, named Tomasino, the latter replied that he was a knight, and would not fight with his inferior. Caravaggio, nettled at this answer, hastened to Malta, performed his vows, and received the order of knighthood as a serving-brother. He then returned to Rome, with the intention of forcing Gioseppino to meet him; but a fever put an end to his life and to the dispute at the same time, A. D. 1609.

The arts were now rapidly declining in Italy. Da Cortona and Luca Giordano were painters who possessed great powers, but abused them by yielding a blind obedience to the tasteless suggestions of their employers. Nicholas Poussin, a Frenchman, endeavored to stem the torrent of corrupted taste. He copied from the purest sources of Grecian art. The dress, the religion, the ceremonies of the ancients, were his elements; and his paintings seem to breathe a classic air.

The name of Carlo Dolci, the Florentine, and imitator of Guido, is also one which still arrests the attention. But the history of painting in Italy, at least of painting animated by genius, terminated with Salvator Rosa.

The eighteenth century in Italy produced Carlo Maratti. He had talent, but it was lost in mannerism and affectation. He died in 1713. Garzi and Cignani after his death sustained, for a short time, the expiring glory of the Roman school.

Over the living art of Italy, Camuccini, at Rome, and Benvenuti, at Florence, preside. The former is the best draughtsman in Europe, but his coloring is inferior. He wants depth, harmony, and force. His expression is noble, but cold. We see in his paintings none of that warm gush of sentiment, which rivets our attention to the works of the ancient masters.

Benvenuti is a good colorist; his groups are well disposed, his chiaro-scuro is forcible; but he fails in purity of drawing, taste and selection. Camuccini's best work is the Departure of Regulus; Benvenuti's, a scene in the recent history of Saxony. There are also some good foreign painters in Rome, but, of native talent in that art, there is little worthy of notice. Liberty and genius have declined together in Italy; and till freedom is restored, it is probable that the arts will lie dormant.

‘Painting, Poetry, Sculpture, and Music, are the natural offspring of the heart of man. The tongue of poetry is occasionally silent, and the hand of painting sometimes stayed; but they are heard and seen again in their season, like the birds and flowers at the coming of spring. The offspring of nature, rather than of necessity or accident, they can never be wholly lost, even in the most disastrous changes.’

CHAPTER VIII.

Of the Trans-Alpine School.—Of the German, Flemish, and Dutch.—The Gothic, or German style.—Manner of painting in that style.—Principal masters of the Gothic style.—The German ceases to be a distinct school.—Birth of Albert Durer.—His talents.—His works.—Remark of Vasari concerning him.—Hubert and John Van-Eyck.—Patronized by the Duke of Burgundy.—John Van-Eyck surnamed John of Bruges.—Supposed to be the inventor of oil-painting.—Their works held in high estimation by the contemporary Italian artists.—Characteristics of the Dutch and Flemish schools.—Causes of the progress of the art there.—Lucas Van Leyden.—His death attributed to poison.—Artists of the Flemish school.—Rubens the head of the Flemish school.—Some account of that artist.—His numerous productions.—His excellencies and defects.—Opinion of Sir Joshua Reynolds concerning him.—His chief performances.—He is made Ambassador to England.—Is knighted by Charles I.—Dies in Flanders.—Contemporaries of Rubens.—Of Teniers.—His usual subjects and style.—Vandyke ranked among the English painters.—Of Rembrandt.—Rembrandt head of the Dutch school.—He has been little imitated.—Peculiarity of his style.—Characteristics of the Dutch school.—The contemporaries of Rembrandt.—Of Gerard Dhow—His peculiar style.—Some account of his painting-room and manner of living.—Of the Spanish school.—Of Velasquez.—Murillo.—Style of the Spanish school.—Altar-Pieces of Murillo.—Hernandez di Nudo.—Employed by Philip II.—Anecdote concerning Hernandez.

THE Trans-Alpine schools of painting next claim our attention. The German is usually divided into three distinct schools; the German, properly so called, the Flemish, and the Dutch. These distinctions are rather local, than depending upon difference of manner. Indeed, before the age of Albert Durer, the only style discernible in these schools, was that called the Gothic.

The Gothic pictures were usually painted upon oak-wood, sometimes covered with canvass; and always on a white ground. Upon this the subject was sketched, and the whole overlaid

with gilding. The picture was then painted in water, or size-color, often with much effect, and always with much nature and simplicity.

The principal masters of this school were Schoen, born in 1420; Wohlgemuth, the instructor of Albert Durer, and Muiller, or Kranach. He was the Burgomaster of Wittemburg, and the personal friend of Luther. At the beginning of the 15th century, the Gothic style terminated. It was certainly indigenous to Germany, and when it disappeared, the German school ceased to be original or distinct.

Albert Durer was born in 1471, at Nuremburg. He was the prince of German artists, and the Da Vinci of his country. He was the son of a jeweller and goldsmith, who taught him engraving as well as his own trade.

Durer's talents were universal, though he soon confined them entirely to painting and engraving. In both these arts his works are equally admirable. At the age of eighteen, he travelled to Flanders, and from thence through Germany to Venice.

On his return, he applied himself to the study of design, in which he attained great excellence. His outlines have been blamed for stiffness and dryness; perhaps they have a remnant of the Gothic manner, from which he was unable to free himself entirely.

But his compositions appear the result of deep study; his thoughts are ingenious, and his colors brilliant. His finest piece is his Melancholy. His Madonnas are also singularly beautiful. He invented, or at least perfected the art of etching upon copper. An Italian author observes of Durer:

‘Had this excellent and exact artist, whose genius was so universal, been born in Tuscany, as he was in Germany, and had thus been enabled to study the beauties of antiquity, he would have been the best painter in Italy, as he now is the greatest genius of the Flemish school.’ His contemporary, the celebrated Hans Holbein, although a German, is generally reckoned amongst the English artists.

Hubert and John Van-Eyck were brothers, natives of Maa-seyck, on the Meuse, and the first painters in the Low Countries whose works are worthy of notice. They studied together, and were employed by Philip the Good, Duke of Burgundy. In St. John’s Church at Ghent there is a celebrated picture by these brothers. The subject is taken from the Revelations, and represents the Elders adoring the Lamb. Hubert died in 1426; upon which his brother John removed to Bruges, and is frequently called John of Bruges, in consequence. It is said that he discovered the method of painting in oils; he at all events brought the art of oil painting to great perfection. The paintings of both the Van-Eycks have great reputation throughout all Europe, for the softness and delicacy of their colors.

Their works excited so much attention among the Italian painters, that a contemporary artist, named Antonio da Messina, performed a journey into Flanders, for the purpose of gaining the confidence of John Van Eyck, and discovering his secret. John died at Bruges, A. D. 1441.

Fine coloring and exquisite finish distinguish the Dutch and Flemish schools. This is undoubtedly owing to their knowledge of oil painting at a very early period. The commercial wealth, industry and independence of the Flemish

cities, also contributed to the rapid progress of painting there.

Many of their most lucrative branches of trade—tapestry, embroidery, jewelry,—depended upon, and assisted the progress of design. The Flemish artists had no Italian models; and were thus left at liberty to follow the dictates of their own genius.

Their attention was almost exclusively occupied by rich coloring, and by the most minute and precise imitation of natural objects. The system of religion forms considerable occupation for their talents. The church called for altar pieces, and many good specimens of that nature remain for the inspection of the curious.

Private munificence also encouraged native talent. The rich burghers and merchants adorned their houses with paintings of the most celebrated artists, and spared no expense in gratifying their taste for these valuable ornaments. Lucas Van Leyden, the friend and contemporary of Albert Durer, was remarkable for his extreme diligence and energy in the pursuit of his profession. His engravings were correct and beautiful, and performed at a very early age. He is said to have died by poison, administered to him by a rival painter of Thisbury, A. D. 1533.

His style was superior to that of Van-Eyck, and equal to that of Durer and Holbein. In the subsequent century, the characteristics of the Flemish school were carried to the utmost perfection. Bril, Steenwyk, Spranger, the Brueghels, and Vanheen, were remarkable for correct imitation of nature, and wonderful minuteness of finish.

The head of the Flemish school was Sir Peter Paul Rubens, born at Antwerp in 1577; or, as some say, at Cologne. This wonderful artist, whose productions are scattered over the whole of Europe, was possessed of equal genius and energy. He united the splendor of the Venetian school and the grandeur of the Florentine, to a brilliancy of imagination entirely his own.

He had less correctness than the best masters of the Florentine school, less grace and pathos than those of the Roman; nor was he free from the defects and imperfections of the Flemish artists.

But his want of expression is hid in the richness and variety of his figures and grouping. His want of correctness is forgotten in the lightness and elasticity of his forms, and the absence of lofty interest passes unnoticed in the splendor of the general effect.

Over the whole is thrown the most gorgeous coloring, a play of reflected light, with bright and harmonious hues which seem to flit and change before our eyes,—reminding us of the golden light that pours from the stained windows of a gothic church.

To use the words of Sir Joshua Reynolds, ‘such is the fascination of his pencil, that it is only when we are removed from its influence, we are willing to acknowledge any inferiority in Rubens, to any other painter whatever.’

The Crucifixion, at Antwerp, is his master-piece; at the desire of Mary of Medici, wife of Henry IV. he went to Paris, and painted the Luxembourg galleries. They principally represent passages in the life of the queen. They are

usually called the Allegories of Mary de Medici. Some of his best smaller pictures are in the Rubens Gallery in the palace of Frederic, at Potsdam. Rubens was made ambassador to England by the Infanta Isabella. He received the order of knighthood from King Charles I., with a sword and garter, enriched with diamonds, to the value of twelve thousand crowns. He died in Flanders, A. D. 1640, aged 62.

The contemporaries of Rubens were Gaspar de Crayer, Neefs and Gerard Seegers, Van Voss, independent masters. His pupils were Snyders, Jordaens, Teniers, Vandyke. Teniers connects the Flemish with the Dutch style, more elevated than the latter, less dignified than the former. The customs, amusements, scenes, and character of his countrymen are represented by him with exquisite truth, and very great beauty.

Sir Anthony Vandyke was born at Antwerp, A. D. 1599. As his principal works were performed in England under the patronage of Charles I., he is generally ranked amongst the English artists.

What Rubens accomplished for the Flemish school, Rembrandt did for the Dutch,—gave it an individual character. The originality of his genius enriched the poverty of his subjects. His style is bold, yet elaborately finished. His principles are those of the Dutch school; yet he has few imitators.

He stands alone among his countrymen, performing great works among the minute laborers of cabbages, butchers' shops, and green grocers' stalls. He had a method of directing all the force of the light upon one spot of his picture. Thus, a dazzling but solemn mysterious brightness is diffused over the whole.

The most common form receives an interest in the hands of Rembrandt. The most unclassic scene has something original and romantic. It is the effect which twilight produces in nature; spreading an uncertain gloom over the most familiar objects. Rembrandt died A. D. 1674.

Fidelity and minuteness distinguish the works of the other Dutch artists; but their talents are wasted upon vulgar subjects. They have the beauty of truth; but the sight of a cabbage leaf, or a few fish upon a board, excites little interest or admiration.

Contemporary with Rembrandt, were Cuyp, Hœmskirk, Mieris, Vander Velde, Bhergen, and many others. A higher class were Wouvermann, Saaz, and Gerard Dhow, the most careful of painters.

He was born at Leyden. He drew from nature, and always looked at the original through a convex mirror. He painted little figures in oil, scarce a foot high, yet as much finished as if they had been as large as life. His portraits were so long in finishing, that few people had patience to sit to him. The wife of the Resident of Denmark sat to Gerard Dhow for her portrait, and he took five days to paint her hand. He asked a thousand livres for each portrait.

His painting-room was open at the top, to let the light enter; and he lived by the side of a canal, to avoid the dust. He always pounded his colors on crystal. They have great freshness and transparency. He was indefatigable in labor, and his imitation of nature perfect. We may admire his correctness, but there is little in his works to please the fancy or elevate the imagination.

No regular Spanish school of painting appears to have existed at any period. But many Spanish artists have distinguished themselves. Of these, the chief were Velasquez, and Murillo, remarkable for his taste and the beauty of his coloring. Madrid and Seville were the principal seats of the art in Spain. The Spanish style holds an intermediate rank between the Venetian and Flemish. Its chief beauty is truth of character, natural expression, and fine coloring. The design is correct but not elevated. There are still many noble altar-pieces of Murillo's in Spain, and some in Flanders, which are much esteemed. He died in 1682, and was buried with great pomp. Two knights and four nobles bore his pall.

Hernandez di Mudo was a Spanish artist, the pupil of Titian. He was born deaf and dumb. Philip II. employed him in painting several altar-pieces in the Escorial. His most famous pictures are those of the Four Evangelists, painted in fresco. When he had completed that of St. John in the Isle of Patmos, he was so much pleased with it, that he requested the King to come and look at it.

His majesty, who could see no beauty in a desert rocky country, declared that he came to see a pleasant piece, and was by no means satisfied with the performance. The deaf and dumb painter understood the King's countenance, and no sooner was his back turned, than taking up the folds of his cloak, he held them up to his head in the shape of asses' ears, at the same time pointing to the King; as much as to say, that he had little opinion of the royal taste.

CHAPTER IX.

Italian artists invited to Paris—Cousin one of the earliest French painters—His works chiefly on glass—Blanchard his contemporary—He follows the Venetian style—Is highly esteemed throughout France—His principal works—Vouet, another contemporary artist—Birth of Nicholas Poussin—Some account of his life—His admiration of the ancient style—The beauties of his manner—His defects—Louis XIII. invites him to Paris—He is employed in the Louvre gallery—Dislikes the style of painting and the manner of living in Paris—Returns to Italy—His death—Louis XIV. endeavors to establish a school of native artists—Flattery of the French painters—Le Brun the chief master of the French school—Some account of his life—His principal works—Characteristics of his style—Le Sueur his contemporary.

It is difficult to assign a decided era to the beginning of painting in France. Francis I. the great patron of arts and sciences among his subjects, encouraged Italian painters to visit his country. Rossi and Primaticcio, having come to France by his desire, were employed by him in painting the chambers of the royal palace at Fontainebleau.

Leonardo da Vinci was the personal friend of the monarch, and died in his arms. Several French painters worked under the direction of these able masters. Yet for 160 years there are but two names in the annals of French art, worthy of particular mention; Jean Cousin and Jaques Blanchard.

The former painted principally upon glass, which seems to have been among the earliest methods of painting in France.

In the church of St. Gervais, in Paris, there still exist some fine performances of his in that style. On the windows of the choir he painted the martyrdom of a Saint—the story of the Samaritan woman, and that of the Paralytic.

He was well received at court; and enjoyed the favor of

four kings successively: Henry II. Francis II. Charles IX. and Henry III.

Jaques Blanchard was born in Paris A. D. 1600. Having paid a visit to Venice he was so charmed with the beauty of Titian's paintings, that he instantly adopted the Venetian style.

The novelty, beauty, and force of his pencil, attracted the attention of all Paris; and no one was supposed to be in the fashion, who had not some drawing of Blanchard's in his possession. His easel-pieces are still very common. He painted two galleries in Paris; but his most famous performance was his Descent of the Holy Ghost, still preserved in the church of Notre Dame.

Vouet was his contemporary; and in some measure, contributed to introduce good taste in France. He was also the instructor of several good painters. He was however a mannerist, both in design and coloring. He died in 1641.

Nicholas Poussin was born at Andely, in Normandy, A. D. 1594. His family were poor, and a Poictevin nobleman having taken a fancy for him, placed him under the tuition of a portrait-painter named Ferdinand. He worked for some time in distemper, and gave a strong promise of genius.

In the 30th year of his age he visited Rome, but having no patron and no one to encourage him, found it difficult to procure a livelihood. However, he applied himself with the greatest assiduity to the study of the ancient masters. He spent whole days in wandering among the vineyards that surround Rome, studying those beautiful specimens of sculpture which seem like the ruins of a nobler world. There he reflected upon the principles of the art, studied the beauties of nature, and

sketched with his pencil, all that was likely to improve his taste and strengthen his judgment.

He then made observations upon the works of Raphael and Domenichino, the latter of whom he more especially admired. His admiration of antiquity in some measure made him insensible to the beauties of coloring. He transferred to his canvass the perfections of ancient sculpture. The noble air and boldness of the antique style are discernible in all his works.

Yet they frequently want interest and expression. The coloring is cold and sombre. They are more masculine and severe, than graceful or natural. He was ignorant of *chiaroscuro*, one of the most essential *artifices*, if we may call it so, of painting.

Louis XIII. though an imbecile prince, has the credit of having first founded a native school of painting. The true merit however, is due to his prime minister, the Cardinal de Richelieu.

By the invitation of the French Court, Poussin went to Paris. He left Italy with regret, and its recollection seems to have saddened him even in his native land. A pension was granted him by Louis, and apartments given him in the Tuilleries.

After painting various pieces of merit, he was employed in representing the labors of Hercules in the Louvre gallery. But the pupils of Vouet's school found fault with his style,—the mediocrity of Vouet's genius was preferred to his. The manner of living in Paris was also unsuitable to his tranquil and retired nature.

He remembered the solitary vineyards of the Campagna di Roma, and, disgusted with the comparison, soon invented a plausible excuse for returning to Italy.

There he resumed his labors, and sent his pieces from Rome to Paris, where they were eagerly purchased. He died in 1665.

Louis XIV. endeavored to complete what his predecessor had begun, in giving to France a school of native artists. He instituted academies, conferred rewards, and raised men of talents to honor. But this school was composed of flatterers, who bent their genius to the will of their sovereign.

The smile of a monarch will not call forth true and original genius; nor will it often flourish in the hot-house atmosphere of a court. The praises of Louis formed the chief subject of the French artists in his reign.

The great master of this school was Le Brun, originally of a Scotch family, of the name of Brown. He was born in 1619, and was the favorite pupil of Vouet. His father was a sculptor, who was employed in the gardens of Hotel Leguier. He used to take his son there with him, and make him copy his designs. The Chancellor Leguier walking in the garden one day, was struck with the facility with which young Le Brun drew these designs; and, pleased with the boy's countenance, took him under his protection. At the age of 15, Le Brun executed two paintings, which astonished all the artists of his time. The one was the portrait of his grandfather, the other represented Hercules slaying the horses of Diomedes. His patron, the Chancellor Leguier, was so much pleased with his progress, that he sent him to Italy to study. At Rome, he perfected himself in the knowledge of the art.

On his return, he soon perceived, that his style was superior to that of his contemporary artists; and he requested permission to draw those public pieces which were likely to attract attention. His best performances are the five great pictures from the life of Alexander, in the ceiling of the gallery at Versailles.

His paintings give proofs of a lively fancy, great dexterity, and frequently noble ideas. But he is too artificial. He neglects nature, and is wanting in simplicity. His colors are monotonous; and their general effect is shallow. Le Sueur was the contemporary of Le Brun; and in many respects his superior. But fashion, which has always reigned despotically in France, pronounced against his merits; and the paintings of his rival were always preferred to his.

It is probable, however, that had Le Sueur lived longer, he would have stood in the first rank of his profession; but he died at the early age of thirty-eight, A. D. 1655.

CHAPTER X.

Birth of Claude Lorraine—His style of painting—Some account of his early years—His want of capacity—Becomes apprentice to a pastry-cook—Goes to Rome to seek employment—Is hired as a servant by Agostino Tasso—Learns perspective—His manner of study—Beauty of his works—Their defect—Assiduity of Claude Lorraine—His death and reputation—French painters of the 18th century—Their false taste—Vernet superior to the others—Former defects of the French school—Error into which it has now fallen—David the head of the modern French school—His study of antique sculpture—Excellence and defect of his system—Comparison between David and Poussin—Principal works of David—Anecdote of Napoleon.

To this period belongs Claude Gellée, better known as Claude Lorraine, from his native province, where he was born in 1600. To those who have seen the paintings of this celebrated artist, his name conjures up a host of pleasing recollections.

In the sweetest, as in the most brilliant effects of light; from the first blush of day, to the soft glow of evening, Claude is unrivalled. The liquid softness of his tones; the leaves, forms, and branches of his trees, the light flickering clouds, and the retiring distances; all is nature, but nature in her most fascinating form.

The scenes in which he lived are brought before us, tinged with the soft and mellow light in which he appears to have passed his existence. Nature seems to have designed him for her own painter, and in so doing, to have deprived him of every other talent.

His want of capacity when at school induced his parents to remove him, as unfit to learn. They bound him apprentice to a pastry-cook, a profession which did not apparently require

talents of the first order. But here he also failed. Happening to fall in with some young apprentices, who were going to Rome to seek employment, he offered to accompany them. When he arrived there, he found his condition by no means bettered. The young pastry-cook was uncouth in his manners; nor could he converse in any language save his provincial tongue. No one would employ him; and notwithstanding his practical knowledge of baking pies, he was in danger of starvation.

Chance or providence, conducted him in this distress to the house of one Agostino Tasso, a painter, who was in want of a cook; or rather of what is termed, 'a servant of all work.' Whether Agostino discovered the germ of future talent in the heavy countenance of the discarded apprentice, is uncertain; but he hired him to cook his victuals, pound his colors, clean his pallet and pencils, sweep his chamber; and in short, to do all the drudgery of his house.

Afterwards, in hopes of making him serviceable in some of his greatest works, Agostino endeavored to teach him the rules of perspective. Claude was some time in understanding the principles of the art; but when he began to have a correct notion of them, his ideas enlarged. It seems as though an electrical spark suddenly communicated itself to his soul; that the eyes of his understanding were opened, and that he saw nature herself beckoning to him, and bidding him awake and contemplate her wonders.

From morning till night he wandered through the country, observing the effects of light and shade, the morning dews and evening vapors as they influenced the colors of the surround-

ing objects; the causes which produced a variety of effect upon the same landscape at different periods.

He watched the effect of the setting sun; now pouring a blaze of golden light over the landscape, illuminating tree and tower, then gradually fading, and growing fainter as the shades of evening blended softly with its expiring rays.

These effects of light became deeply impressed upon his memory; and in his representations of natural scenery, were faithfully exhibited. To him, landscape painting owes its interest and its beauty, as a separate and dignified branch of art.

One defect is observable in the representations of this painter. His landscapes are too frequently compositions; or what is termed heroic landscape. He seems to have imagined scenes even brighter, and lands even fairer than his own sunny Italy,—the country of his adoption.

As far as regards our imagination, this style of composition heightens the charm of his painting, yet reality must always have a deeper interest, and must speak more forcibly to the heart, than the most brilliant of ideal scenes.

Inanimate nature seems to have excited his attention more than living objects. Perhaps he thought his fellow men inferior to the beautiful world in which they lived; and truly the degenerate modern Italian seems scarce worthy of the pains which nature has taken to adorn his residence. The paradise remains; but they who dwell in it are fallen.

The assiduity of Claude Lorraine was remarkable. He would frequently paint the same piece seven or eight times over, before he was satisfied with his performance. He was so absorbed in his labors, that he lived in nearly perfect soli-

tude. He died in an extreme old age, A. D. 1678, leaving behind him an immortal reputation.

The celebrated Salvator Rosa was born at Naples, in 1614. He delighted in representing nature in her wildest and sternest scenes. It is said, that he spent the early part of his life among a troop of banditti, and his *robbers*, as his detached figures are commonly called, are supposed to have been taken from real life. Every tree, rock, or cloud that enters into the compositions of Salvator, shows a boldness and elevation of thought.

He was equally eminent for his battle pieces, animals, sea and land storms, but his pieces are now exceedingly scarce, and valued in proportion. One of his finest, representing Saul and the Witch of Endor, is preserved at Versailles. He died in 1673, and as his paintings are in few hands, he is more generally known by his prints; of which he etched a great number.

As the landscapes of Claude Lorraine represents nature in her mildest mood, those of Salvator on the other hand, show her in her moments of gloom and terror. The jutting crag, the scathed tree, the desolate stronghold peopled with the wild forms of the mountain bandit, these are the scenes in which the imagination of Salvator revelled, and in which his genius displayed itself. These are the last names of note in the history of Italian painting.

The French painters of the 18th century were numerous, and on the whole, superior to those of the same era in Italy. Throughout all their works, however, we detect the principles of the school of Louis XIII. Cases was one of the most

talented of their native artists, but his merits were overlooked during his life time. Santerre studied nature, designed correctly and colored agreeably, but seldom rose above mediocrity.

The two Parrocels and Courtois, painted combats, chiefly of horsemen. Touveult showed talents for design, and was remarkable for having painted in old age with his left hand. Rigaud has been called the French Rubens. But false taste and pedantry disfigure all their compositions.

The Apotheosis of Henry IV., at Versailles, is a striking and well-colored painting, but one of those unmeaning allegories which are common in the performances of the French artists of that period.

Painting gradually sunk into contempt in the hands of inferior artists. The name of Vernet deserves to be distinguished from these. He excelled in marine pieces, although his coloring was too artificial.

When the terrors of the revolution began in some measure to subside in France, it was thought proper to revolutionize the arts. The preceding errors had consisted principally in a want of dignified and correct forms. There was a pompous display of figures in affected attitudes, overloaded with draperies of rich stuffs, and a constant parade of unmeaning magnificence.

Perhaps a consciousness of this perverted taste, was mingled with that fervid hatred to royalty, which induced the French to exterminate all these pompous works; and drove their artists into a contrary extreme. A dry and insipid imitation of the Greek style was next adopted.

The founder and representative of this modern school was David, born in 1750. He soon discovered the errors into which

his contemporaries had fallen; the false glare, and feebleness of their style, and its want of dignified and correct form. He applied himself to the study of antique sculpture, and with much success. His drawing is correct; his style of design noble. But he did not observe, or he could not remedy another error, equally glaring; the total absence of simple and natural expression. His system was in part excellent, but he followed it too exclusively. Statuary can give little to painting beyond form and proportion. These are the essentials; but expression, action, and coloring, must be copied from nature; or the picture will appear cold and without feeling.

Like Poussin, David lived too much for antiquity. But Poussin, if he erred in this, at least represented antiquity in its simplicity and perfect repose. David has not done so. He has added exaggerated expression and forced attitudes.

Among his best works, are his Horatii, his Leonidas with the Spartans at Thermopylæ—the Death of Socrates—the Funeral of Patrocles—and his Coronation of Napoleon.

In portrait painting, his best performances are the numerous likenesses of his imperial patron. There is one sketch of Napoleon, which was taken during his last hours of power in France, and which circumstances render interesting. Napoleon had spent the preceding day, in arranging the final operations of the campaign, which terminated in the battle of Waterloo. It was past midnight, when David was summoned into his presence. ‘My friend,’ said Napoleon, ‘there are yet some hours till four, when we are finally to review the defences of the capital. In the mean time, *faites votre possible*, whilst I read these despatches.’

But exhausted with fatigue, the Emperor sunk to sleep. The paper dropped from his hand. In this attitude David has represented him. The pale and lofty forehead, the relaxed expression, the care-worn features—all inspire us with a deep and melancholy interest.

As one of the regicides, David was, at the restoration, driven into exile. He died at Brussels, in 1825.

CHAPTER XI.

First attempts at Painting in England—Artists employed by Henry III.—Rudeness of their works—Causes of the slow progress of Painting in the succeeding reigns—It revives with the spirit of chivalry—Effects of the civil wars upon the art—Qualifications of an English artist—Of illuminated missiles—Of Tapestry—Painting begins to flourish under Henry VIII.—Allegorical painting—Change caused by the Reformation—Hans Holbein arrives in England—His style of Painting—His portraits—Anecdote of Holbein and a courtier—Fate of his works—His death—Painting encouraged by Mary of England—Of Sir Antonio More—Anecdote of that artist and the King of Spain—Elizabeth discourages the art—Portraits of that Queen—Luras de Keere—His allegorical painting of Queen Elizabeth—Of Hilliard and Oliver—King James encourages the art—Miniature portraits much in vogue—Altar-pieces and windows painted—Influence of the accession of Charles I. upon the art—Rare works presented to him by foreign princes—Gallery of Whitehall—Rubens the Spanish Ambassador to England—His paintings in London—Vandyke arrives in London—Honors conferred upon him—His works—Of Jamesone, the Scottish painter—Dynasty of Cromwell—Destruction of the royal galleries.

So little is known of the progress of painting in England previous to the reign of Henry the VIII., that it is difficult to trace its history up to that period, with any degree of certain-

ty. For many centuries, the art was confined to mere mechanical skill, and nothing like genius was observable in the rude productions of the primitive artists. Henry III. employed their unnurtured skill in embellishing his churches and palaces, and in manufacturing saints and legends. But the apostles and virgins of that era were rude, clumsy, and ungraceful, their bodies ill-proportioned, and their looks rueful and ungainly.

During the reigns of Edward the First and Second, painting seems to have met with little encouragement. It was ill suited to the temper of the fierce nobles of that period, whose feet were seldom out of the stirrup, and who neglected all art save that which brightened their armor, and embellished their warlike trappings.

In the reign of Edward III. a more refined and elegant taste begun to prevail. The actions of the Black Prince aroused a spirit of chivalry; a love of martial adventure, tempered with high and romantic feeling. The art of painting partook of this warlike spirit. Royal commissions for saints and apostles gave way to orders for painted shields, gilded armor, and emblazoned banners.

During the civil wars which succeeded, painting was almost crushed in her cradle, though she occasionally revived during the intervals of repose. The works of that period seem like a blind groping after form and color. We see faces without thought, limbs without proportion, and draperies without variety.

The character of an English artist was curiously compounded. He was at once painter, architect, sculptor, goldsmith, jew-

eller, carpenter, armourer, saddler and tailor. An order was given for a picture or statue, as it was for a coat or a set of chairs. Quantities of silver and gold, and precious stones were employed in works of art. There were gilded kings with golden crowns; gilded angels with golden halos; gilded madonnas nursing golden children; the heaven above was gold, and gold was the earth beneath.

The art of illuminating next began to be practised; that is, of illustrating missals and books of chivalry and romance. Some of these are beautiful. In many of the best there is a vivid richness and delicacy of lines, approaching the lustre of oil-painting. They represent the dresses, ceremonies, and portraits of the chief men of the times, and were richly bound, and clasped with gold or silver.

The art of tapestry aided in diffusing a love of painting over the island. This manufacture was subservient both to comfort and splendor. The figures represented on it exhibited the mixed taste of the times; a grotesque union of classical and Hebrew history—of martial life and pastoral repose—of Greek gods and Romish saints. As painting rose in fame, tapestry sunk in estimation. At the commencement of Henry the Eighth's reign, painting began to flourish. Foreign artists began to appear at court, and portrait painting to be esteemed. An incurable love of allegory however disfigured all the compositions of that period, and was brought by foreign artists to England.

Minerva and Venus, Juno and Jupiter, followed in the train of monarchs with high-heeled boots, curled wigs and laced cravats. With the Reformation came a charge which affect-

ed literature and art, as well as religion. The zeal of the reformers was let loose upon the gilded saints, illuminated missals, and religious paintings. The works of the Italian artists perished in the universal blaze.

Portraiture survived the general wreck—vanity and ostentation induced Henry VIII. to patronize Hans Holbein, and to fix him in England by every mark of friendship and bounty. In 1526 Holbein left his native town of Basle, and fixed his residence in England.

His works are chiefly portraits, and distinguished, for their truth and nature. He was skilful in plain fidelity of resemblance. As the object appeared to him, so he drew it on his canvass. He had little imagination, or brilliancy of conception, though he sometimes flattered the ladies of the court, added a grace, and kept a defect in the shade.

His Anne Boleyn is graceful and volatile. His King Henry is bluff and joyous, with jealous eyes and an imperious brow. It is said that one day while he was engaged in painting the portrait of a court beauty, he was interrupted by the entrance of a great nobleman. The painter, a strong powerful man, and somewhat touchy in his temper, threw the intruder down stairs, bolted the door, ran to the king by a private parlor, fell on his knees, asked for pardon, and obtained it.

In came the angry courtier, and made his complaint. ‘By God’s splendor!’ cried the king, ‘you have not to do with Hans, but with me. Of seven peasants I can make seven lords, but I cannot make one Hans Holbein.’

Of the works of this painter, some were destroyed during the civil wars; and many perished when the great palace of

Whitehall was burned. George the Fourth had in his collection of paintings, eighty-nine original drawings of Holbein's, which are the greatest curiosity in the Royal gallery. Holbein died of the plague in 1554. The mercantile mode of bargaining for works of art still continued; and artists were still looked upon as manufacturers; their productions esteemed by their extent, and the time consumed in making them.

During the short and sanguinary reign of Mary, painting maintained its place in popular estimation. Philip of Spain gave Sir Antonio More a chain of gold for his portrait of that Queen. More followed Philip into Spain, where he received four hundred a year as painter to the King.

One day it is said that Philip having laid his hand jestingly on the shoulder of the artist in presence of his courtiers,—Sir Antonio who was engaged in painting, touched the royal hand with a brush dipped in carmine. The courtiers stood aghast—Philip surveyed his hand in awful silence, and the painter seeing his error, fell on his knees, and prayed for forgiveness.

He obtained it, but soon after retired from court. Queen Elizabeth, who had no taste for what she considered useless expense, discouraged painting and painters, though she loved to see her own face on canvas. A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale, and a bushel of pearls, are the features by which every body knows at once the picture of Queen Elizabeth.

Lucas de Heere, a native of Ghent, came in this reign to England. Among his portraits, is one of the Queen, in a rich dress, coming out of her palace; with Juno, Venus and Mi-

nerva, as her attendants; Juno drops her sceptre, Venus scatters her roses, and Cupid flings away his arrows. The gross flattery of this piece is only equalled by the poverty of the invention. The names of Hilliard and Oliver, native painters, are worthy of mention at this period, as being the earliest English painters who have any claim to the name of artists.

In the reign of James, learning and the arts were encouraged. Myteus, a native of the Hague settled in England at the request of the king, and enjoyed a high reputation. The younger Oliver made himself known by numerous portraits of courtly persons. It was the mode at that period for persons of rank, to wear round their neck miniatures richly set in gold and diamonds. This harmless vanity encouraged that branch of painting. Altar-pieces and painted windows became common in the episcopal churches, notwithstanding the aversion of the puritans to these ornaments.

After the death of James, the influence of a king of true taste, like Charles, soon became visible in the nation. The foreign countries which gave necklaces and jewels to Elizabeth and James, now propitiated the English court with rare works of art. The States of Holland sent Titians and Tintoretto.

The King of Spain presented the Cain and Abel of John of Bologna, with Titian's Venus del Pardo. Through the medium of Rubens, Charles obtained the Cartoons of Raphael; and by the negotiation of Buckingham, the collection of the Duke of Mantua, containing eighty-two pictures, chiefly by Julio Romano, Titian and Corregio.

The gallery of Whitehall contained four hundred and sixty pictures, by thirty-seven of the most illustrious masters. The

Infanta of Spain sent Rubens as her ambassador to England. There he was prevailed upon to embellish the banqueting-room of Whitehall with the Apotheosis of King James; a work which has excited general and merited admiration.

In 1632 Vandyke arrived in London. The King bestowed upon him the order of knighthood and a pension. The Queen sat to him for her portrait, in the prime of her youth and loveliness. The ladies of the court imitated her example. Of the works of Vandyke there are yet more than two hundred extant in England alone. Reynolds has equalled him in freedom, Lawrence has surpassed him in female loveliness, but no one has equalled him in the expression of manly dignity. At first he imitated Rubens, under whom he studied, but afterwards changed his style to one less brilliant.

George Jamesone, a Scotch painter of this era, was an artist of great merit. He has been called the Scottish Vandyke; and was born at Aberdeen, in 1586. His excellence consists in softness and delicacy, and in a broad and transparent style. His coloring also is beautiful.

King Charles sat for his portrait to Jamesone, when he visited Scotland in 1633, and rewarded him with a diamond ring from his own finger. Many of his portraits are still to be seen in the houses of the Scottish nobility. They resemble those by Vandyke so strongly, that it is difficult to distinguish them from his.

During the dynasty of Cromwell, the fury of the parliament was directed against the royal galleries, as filled with vain, frivolous and sinful productions. A general order was given for their dispersion and destruction. Some were bought by

the king of Spain. Cromwell himself was an extensive purchaser; many fell into private hands. The republicans received 38,000 pounds for the sale.

CHAPTER XII.

Influence of the Restoration upon the arts—Sir Peter Lely—His works—His death—To what attributed—Sir Godfrey Kneller—His talents and popularity—Is complimented by Dryden—England indebted to foreign artists—Of architectural painting—Of Verrio, la Guerre, and Sir James Thornhill—Birth of Hogarth—Of his early years—Anecdote of Hogarth—Toils for his subsistence—Begins to obtain reputation—‘The Rake’s Progress,’ by Hogarth—His ‘Strolling Actresses’—His ‘Election’—Death of Hogarth—Remarks upon his peculiar style of genius.

THEN came the Restoration; and the character of the nation seemed changed as by magic. Dice and dance succeeded prayers and sermons. Painting was dedicated to the task of recording the features of the gay ladies of the court. Sir Peter Lely was an artist well fitted for this employment.

He exercised his pencil in representing the beauties of Windsor as they are called; the Dutchess of Cleveland, Lady Castlemaine and her notorious companions. He also took the portraits of Clarendon, Cowley, Butler, Selden, and Otway. Of his numerous works, upwards of seventy are still in the island,—portraits of ladies of rank or note, and of men of birth or genius.

He has succeeded perfectly in handing down to us the style of the courtly beauties of that day, with their rich draperies,

flowing locks, and eyes that speak nothing but a proud consciousness of their charms.

It is said by some writers that the death of Lely was caused by the arrival of Sir Godfrey Kneller. But he died suddenly, and jealousy has scarce so rapid an effect. The new artist was a man of talent. His works were almost exclusively portraits, and remarkable for an air of freedom and a hue of nature. All the sovereigns of his time, all the noblemen of the court, all the ladies of rank and beauty in England sat to Kneller for their portraits.

He painted the portrait of Dryden, who repaid him by a poetic epithet filled with praise.

‘Such are thy pictures, Kneller ! such thy skill,
That nature seems obedient to thy will,
Comes out and meets thy pencil in the draught,
Lives there, and wants but words to speak the thought.’

To four foreign artists, then, Holbein, Vandyke, Lely, and Kneller, the English are indebted for portraits of the most eminent persons who appeared in England during a long course of years. In truth, force, and elegance, many of their works are yet unsurpassed.

The Olivers, Jamesone, and Cooper, were native artists; but miniature painters, and mere imitators of Vandyke, cannot be classed among masters.

In the reigns of the Stuarts, a tasteless style of painting, called architectural, was much in vogue. When a new building was completed, an architectural painter was set to work, to cover the walls and ceilings with nymphs, representing cities, crowned females for nations, and figures answering to the names of all the virtues.

Verrio, la Guerre, and Sir James Thornhill were the chief professors of this barbarous style. It is plain that up to this period, no British artist had arisen capable of taking the lead in painting; no one who had moved the heart by his skill. Towards the end of the 17th century, however, an artist appeared who sought for fame,—and found it,—in moral sentiment, nervous satire, and actual English life.

This was William Hogarth, born in London, on the 10th of December, 1697. He was descended from a Westmoreland family; his father was the youngest of three brothers. The eldest was a yeoman, in the vale of Bampton; the second, a ploughman at Troutbeck; the third, Richard, the father of Hogarth, was a corrector of the press in some obscure part of the metropolis.

When very young, William Hogarth was bound apprentice to a goldsmith. He was remarkable for his love of shows, and his turn for mimicry. He soon found his profession too limited for his genius. His love of painting, which had early developed itself, induced him to look out for objects upon which to exercise his pencil; and when the period of his indenture was expired, he set diligently about acquiring knowledge for himself.

Of his first attempt at satire, we have the following account: One summer Sunday, during his apprenticeship, he went to Highgate with three of his companions; the weather being hot, and the roads dusty, they went into a public house, and called for ale. There were other customers in the house, drinking freely and talking fiercely, until they began to express their anger by blows. One of them, on receiving a blow

with a quart jug, looked so ludicrously rueful, that Hogarth snatched out a pencil, and sketched him as he stood. It was very like, and very laughable, and contributed to the restoration of good humor.

The first work which appeared from the hands of this artist was entitled, 'The Taste of the Town.' The reigning follies of the day were sharply lashed—and 'the town' was much amused at this satirical picture of itself.

Hogarth was compelled to toil for his subsistence; he also supported his mother and sisters. Thus he could not always choose the path in which he preferred to walk. He continued to engrave arms and crests; and to make etchings on bowls and tankards. The booksellers began to employ him in drawing cuts and frontispieces for books. They bear little impress of the peculiar genius which distinguishes his other performances.

Gradually, he succeeded in withdrawing himself from the drudgery of his original profession, and in establishing a name for satiric skill and dramatic sketching. In 1730, he married the daughter of Sir James Thornhill, the architectural painter, a gentleman of great importance and fame, but little real talent.

In portrait painting, Hogarth was coarse, vigorous, and true to nature. His likenesses of himself are all clever, and very like. He has a short, good-humored face, full of observation and sagacity.

He then commenced a style of composition in which he acquired lasting celebrity. He painted a series of scenes, representing, in a dramatic manner, the life and progress of his characters.

The Rake's Progress, by Hogarth, is a series of eight scenes, each complete in itself, and all uniting in relating a domestic history, in a way at once natural, comic, satiric and serious.

It describes the history of a young man who steps unexpectedly from poverty to fortune. He begins by despising and deserting the woman whom he had engaged to marry; starts on a wild career of extravagance, dissipation, and folly; is beset and swindled by speculators of all kinds—parades through various haunts of splendor and of guilt, till with a fortune dissipated, a constitution ruined, blighted flame and darkened reason, he is left raving mad in Bedlam.

Mirth and wo, humor and sadness, a brilliant rise and a dark setting, all are united in these pictures. The curtain was now drawn aside, and the genius of Hogarth manifested in its full lustre. Fame and profit attended his steps, and he continued to amaze the age by a representation of all the follies or vices that struck his fancy as fit subjects for the pencil.

His 'Strolling Actresses' is one of his most amusing performances. A huge barn is fitted up like a theatre. The performance is to be, *The Devil to Pay in Heaven*, a satire of the times upon the Romish faith. The dramatis personæ are rehearsing their parts, and arranging their toilette.

Juno sits on an old wheelbarrow, which is shortly to form her triumphal car. Night, dressed in a starry robe, is darn-
ing Juno's stocking. The star of evening is represented by a tin mould used in making tarts. A damsel with one eye, and a skewer by way of dagger, is preparing to represent the Tragic Muse.

Ganymede is drinking a glass of gin, to cure his tooth-ache,

Flora, looking askance at a broken looking-glass, smooths her hair with a piece of candle. The amusing absurdities of the performance are without end.

Hogarth was peculiarly the painter for the people. He loved to contemplate their scenes of fun and festivity, and to expose their follies. His 'Election,' and his 'Cock-Match,' give a description of popular scenes in a manner which no words would have been capable of conveying. The 'Election,' especially opened a wide field for the peculiar style of his genius.

The first scene is *The Entertainment*, and is laid at an inn, where the table is spread, and the cellar doors thrown open. Electors, barbers, cobblers, and counsellors, sit around the table, and at the top, the courteous candidate, Mr. Thomas Potter; into whose powdered curls, a voter is shaking the ashes of his pipe, with that easy familiarity which the times warrant. A corpulent justice had choaked upon oysters; a friendly barber restores him by opening a vein. Showers of stones, from the opposite party, are making their way through the window. All is fierce uproar without, and wild festivity within.

The second scene is *The Canvass*. Bribery and corruption are hard at work. A freeholder stands in the midst of two agents of the contending parties, like the balance of justice, with gold in each hand, weighing their respective merits. A crowd in the distance are engaged in attacking a public house.

The third scene is *The Polling*. The lame, the blind, the maimed, the dying and the dead; all are carried to the hustings. The fourth represents *The Chairing of the Member*. He is seated on a chair, and carried on the shoulders of his constituents, amidst riot and confusion, through the free and loyal borough of Guzzledown.

In 1753, Hogarth published his *Analysis of Beauty*; a clear and clever work, composed to establish the principle that a winding line is the foundation of all that is beautiful in art or nature. He died in 1764, aged 67, and was buried in the churchyard of Chiswick. Hogarth painted life as he saw it. He gave no visions of bye-gone things. He related the occurrences of the passing day; the folly or the sin of the hour. He belonged to no school of art, and was the produce of no academy. All who love the dramatic pictures of actual life—who are pleased with well-directed satire—all who can be amused by popular folly, or moved by human suffering, must ever be the admirers of his original and spontaneous genius.

CHAPTER XIII.

Birth of Wilson—His early talent for painting—He studies in Italy—Beauty of his landscapes—Their Italian character—His merit unappreciated—His extreme poverty—His death—Remark of Fuseli—The paintings of Wilson highly esteemed after his death—Birth of Reynolds—His early genius—Studies under Hudson—Excites the jealousy of that artist—Goes to Italy—Course of his studies in Rome—His profound attention to painting—Returns to London—Opposition of rival artists—His genius and fame—His increasing reputation—His wealth—Change in his manner of living—Distinguished literary men court his society—His most famous paintings—He is chosen President of the Royal Academy—Of his discourses—Anecdote of Johnson—Anecdote of Reynolds—Visits the Continental galleries—His sudden blindness—Continues his lectures—Accident which happened at the academy—Death of Reynolds—Style of his paintings—His numerous portraits—Estimation in which they are held.

RICHARD WILSON was born in Montgomeryshire, in 1713. His love of painting appeared early, though little encouraged

by his father, who was a clergyman of old family. He commenced by painting portraits, but having gone to Italy, he was induced by the advice of Vernet, and of an Italian artist, named Zuedrelli, to apply himself solely to the study of landscape.

He studied with assiduity the works of the ancient masters, and compared them carefully with the works of nature. By these means, he caught the hue and character of Italian scenery, and steeped his spirit in its splendor. His landscapes seem fanned with the pure air, and warmed with the glowing suns of that classic region. Ruined temples, wooded trams, and tranquil lakes, are the scenes that his pencil loves to dwell upon.

Wilson had a poet's feeling, and a poet's eye. He selected his scenes judiciously, and represented them in all the beauty and luxury of nature. But his merit was unappreciated, and unrewarded. In the heart of the capital, he lived in indigence, obscurity, and wretchedness. He sold his pictures to sordid pawnbrokers. Pressed by the sharpness of hunger, he painted one piece in exchange for a pot of beer and the remains of a Stilton cheese.

As his fortune declined, his temper grew peevish; and he became soured by neglect. He died in 1782, in the 69th year of his age.

'Wilson,' said Fuseli, 'observed nature in all her appearances, and had a characteristic touch for all her forms. But though in effects of dewy freshness, and silent evening lights, few have equalled, and fewer excelled him; his grandeur is oftener allied to terror, bustle, and convulsion, than to calmness and tranquillity.'

The envy of rivals, and the neglect of a tasteless public, terminated at Wilson's death, and his landscapes begin to be valued with those of Poussin, and of Claude Lorraine.

Sir Joshua Reynolds was born at Plympton, in Devonshire, July 16th, 1723, three months before the death of Sir Godfrey Kneller. He was the son of a respectable English clergyman, of simple manners and more piety than wit. Reynolds when very young, gave proofs of his future genius. At the age of eight, he had a good understanding of the principles of perspective, and made a drawing of Plympton School, in which he showed that he had already made considerable progress in the rules of art.

He was placed under the care of a portrait painter of the name of Hudson, a man of little skill and less talent, whose jealousy he fortunately excited, since it occasioned a separation between them. His works during this period contain in general the germ of some of his future graces; but the attitudes are common, and have little excellence of coloring, or power of expression.

At the age of twenty-three, the increasing talents of Reynolds had secured him both fame and friends. Rome, which seems like the Parnassus of painters, was frequently present to his imagination. He longed to tread those classic haunts; to view the glories of the Vatican and the Sistine Chapel, and to study the great works of past ages. In 1749 he set sail for Lisbon with Captain Keppel, visited that city, landed at Algiers, sailed for Minerva, and proceeded thence to Rome, by way of Leghorn.

Of the character and course of his studies in Rome, he has

left us a minute account. His opinions concerning the works of the great masters are delivered in a manner equally candid, clear, and accurate; as are also his first sensations on visiting the Vatican; and his disappointment at the first view of Raphael's paintings.

Few original works came from the hand of Reynolds while he remained at Rome. He painted a noble portrait of himself, which he left there. From Rome, he went to Bologna and Genoa. He was not one of those artists, who see or think they see through all the deep mysteries of conception and execution at a glance. He perused and re-perused, compared and considered with the anxiety of one who was resolved to be counted with the foremost.

It has been observed that Reynolds admired one style, and adopted another; that with all his admiration of the works of antiquity; with all his enthusiasm for 'the grand style'—for Michael Angelo and Raphael, he dedicated his own pencil to works of a totally different character.

He returned to England in 1752, where he at first met with the opposition which genius is commonly doomed to encounter. The novelty of his attempts appeared an innovation upon the orthodox system of portrait manufacture. 'Reynolds,' said his old master Hudson, 'you don't paint so well as when you left England.' 'Ah! Reynolds this will never answer,' said Ellis, an artist of some eminence. 'Why, you don't paint in the least like Sir Godfrey.'

But his contest with his fellow artists was of short duration. The excellence of his portraits began to attract universal attention. His fame spread far and wide, and the number of his

commissions augmented daily. Success begot confidence in his own powers. He found that in expression and coloring no one could rival him. He tried bolder attitudes, and greater diversity of character, and succeeded in all his attempts.

His sitting-room was filled with the opulent and the distinguished of both sexes; women who wished to be transmitted as beauties, and men who wished to appear as heroes or philosophers. Riches flowed upon him. He changed his style of living, purchased a house in Leicester square, built a splendid gallery for the exhibition of his works; and finally taxed his invention in the production of a carriage, with wheels carved and gilt, and the four seasons of the year engraved on its pannels.

Johnson, Percy, Goldsmith, Burke, and Garrick were his constant guests. His picture of Garrick between Tragedy and Comedy, has been much praised. Lady Sarah Bembury sacrificing to the graces, Lady Elizabeth Keppel in the dress she wore when bridesmaid to the Queen—and Lady Waldegrave, one of the beauties of the day, appeared from Reynolds's pencil in 1765, and have been frequently considered among his best performances.

The Royal Academy was planned and proposed in 1768 by Chambert, West, Cotes and Moser. Of this distinguished society, Reynolds had the honor of being chosen President. The King offered voluntarily to supply all deficiencies towards the furtherance of their plans, by an annual allowance from his private purse. He also bestowed the honor of knighthood upon the President, in order to give dignity to the Royal Academy of Great Britain.

Sir Joshua imposed upon himself the task of composing and delivering discourses for the instruction of the students. Of these he wrote fifteen, all distinguished alike for learning and clearness. His manner of recitation was cold, embarrassed, and sometimes unintelligible. 'Your tone was so low, Sir Joshua,' said a nobleman to him, 'that I scarce heard a word you said.' 'That was to my advantage,' said the President.

It is related that he complained one day, in presence of Johnson, of the difficulty of finding a plate of copper large enough for historical subjects. 'What foppish obstacles are these!'—said Johnson; 'here is Thrale, who has a thousand-tun copper. You may paint it all round if you will. I suppose it will serve him to brew in afterwards.'

Reynolds was skilful in compliments. When he painted the portrait of Mrs. Siddons, as the Tragic Muse, he wrought his name on the border of her robe. The actress went near to examine the letters. 'Madam,' said the artist, 'I could not lose this opportunity of sending my name to posterity on the hem of your garment.'

In 1780, the Royal Academy was removed to Somerset House. Soon after, Reynolds set off on a tour among the galleries of the Continent; visited Mecklin, Leyden, Antwerp, and observed the works of Rubens and other distinguished masters. In the 66th year of his age, he was employing himself in finishing the portrait of the Marchioness of Hertford. A sudden dimness came over his sight. He sat a few minutes in mute reflection; laid down his pencil, and never lifted it more.

He continued to discourse at the Academy; and one day when the room was crowded to suffocation, and the President

was first commencing his lectures, a beam in the floor gave way with a loud crash. The audience rushed to the door. Sir Joshua alone sat silent and unmoved.

The floor only sunk a little, and was soon supported. The company resumed their seats; and the President remarked that had the floor fallen in, the whole company must have been killed, and the arts in Britain thrown back two hundred years in consequence.

This celebrated artist died in 1792, aged 68. He was interred in St. Paul's Cathedral, and accompanied to the grave by the most illustrious of the land.

The portraits of Reynolds are equally numerous and excellent. In character and expression he has never been surpassed. He is always equal—natural and unaffected; yet over the meanest head he sheds a halo of dignity. His men are all nobleness; his women all loveliness, and his children all simplicity. His influence on the taste of Britain was great, and will be lasting. He painted upwards of 150 historical subjects. These, together with his numerous portraits, are chiefly in England, where they continue to embellish the galleries or apartments of the titled and opulent.

CHAPTER XIV.

Of Gainsborough—The scenes in which he spent his boyhood—Studies under Hayman—His love of music and painting—His marriage—Acquisition of fortune—Increasing celebrity—His portrait of the Royal Family—Anecdote of Gainsborough—His finest compositions—Peculiar beauty of his landscapes—Of his cottage children—Account of his death—Barry, the historical painter—Style of his works—His first performance—His introduction to Burke—Studies in London—His journey to Rome—His opinion concerning Italian artists—His conduct while in Rome—Anecdote of Nollekens—Barry returns to London—His painting of Venus—His chief compositions—His literary performance—His painting for the Academy—Character of Barry—His death—Some remarks upon English paintings.

GAINSBOROUGH, who with Wilson laid the foundation of the English school of landscapes, was a native of Sudbury, in Suffolk; and was born in 1727. The beauty of the country, where his earliest days were spent, seems to have first inspired his mind with a love of the art.

Scenes are pointed out where, in his boyish days, he would sit and fill his copy-book with sketches of trees and flowers, and whatever struck his fancy. No fine clump of trees, no romantic glade, no cattle grazing nor flocks reposing, nor peasants at their rural work, escaped his diligent pencil.

At the age of fourteen, he was sent to London, and studied under Hayman, a companion of Hogarth's. In his 18th year, his talents had acquired him a considerable reputation. He passed his time between music and painting, and was passionately attached to both. He married a Scotch lady of good family, and great beauty.

Having acquired a considerable fortune at Bath by means of his talents, he removed to London, and continued his career,

both in portrait painting and landscape, with increasing success. Sir Joshua Reynolds was then in high favor, yet in the estimation of many, Gainsborough was a dangerous rival to the President himself.

His family-piece of the King, Queen and three Princesses, has been much admired. The Duchess of Devonshire, then in the bloom of youth and beauty, sat to him for her portrait. Her dazzling loveliness, and flashing wit took away the power of his pencil and benumbed his hand. After the portrait was finished, he drew his wet pencil across the mouth, exclaiming 'Her grace is too hard for me,' and never would attempt it again.

One of his favorite compositions was 'The Woodman and his Dog in the storm,' also his 'Shepherd's Boy in a shower.' There is something inexpressibly mournful in the expression of both—a kind of rustic sublimity, new to English painting. His 'Cottage Door' is particularly striking and natural. It represents a youthful cottage matron with an infant in her arms, and several older children grouped round her, all standing at the door of a rustic cabin.

His 'Lodge in the Wilderness' presents a beautiful picture of perfect seclusion. It is shut up in a close wooded nook. Glimpses of streams are seen through the branches of the trees. The coloring is rich, and over all, there is a brown golden color, common to the works of Gainsborough. The young cottage woman is the very beau ideal of rustic loveliness.

In all the landscapes of Gainsborough, there are human figures, which inspire us with a deep and human sympathy. His paintings have a natural look. They do not, like Wilson's,

breathe an Italian air. His children run wild and free among scenes and woods wilder than themselves, with a rustic grace, and a native beauty, which distinguish them from the figures of all other artists. When on his death-bed, he sent for Reynolds, with whom he had not lived on good terms, and peace was made between them. 'We are all going to heaven,' said the dying artist, 'and Vandyke is of the company;' and immediately expired, A. D. 1788, in the 61st year of his age.

Barry, the historical painter, was born at Cork in Ireland, in 1741. In his performances we see imagination and invention, running riot without the control of judgment—Irish impetuosity exercised upon classic subjects.

When yet young and unknown, he painted his first celebrated piece—'St. Patrick converting the King of Cashel,' and carried it in his hand to Dublin. He was then utterly unfriended, and unknown; poor, and modestly clad. The picture was exhibited and admired. The name of the painter was demanded; and when Barry stepped modestly forward, no one would believe him. His brow glowed, he burst into tears, and hurried out of the room. The whole scene was observed by Edmund Burke, who was as good hearted as he was talented. He sought the young artist out, commended and befriended him.

Barry pursued his studies for a year in London; then by the assistance of his friend, was enabled to perform what Reynolds considered a necessary pilgrimage for every artist,—a journey to Rome. In the works of Raphael and Michael Angelo he saw little to interest him. The grace and simplicity of Grecian sculpture usurped all his admiration. He preached this unheard of heresy at Rome, in the midst of the whole irritable tribe of artists, both English and foreign.

He spent his time in hostile bickerings with wandering virtuosi and pedantic connoisseurs. He threw his sarcasms right and left; dealt his opinions freely and unreservedly, and drew upon himself the fear of some, and the hatred of all. It was said, that one evening, as Barry was leaving a coffee-house in Rome in company with Nollekens the artist, he took the liberty of exchanging hats with him. Barry's was edged with gold lace, and Nollekens' was a very shabby plain one. Next morning Nollekens, on returning the hat, begged to know the cause of his exchange. 'Why, to tell you the truth, my dear Joey,' answered Barry, 'I fully expected assassination last night, and I was to have been known by my gold-laced hat.'

Barry remained five years in Rome, and laid in a vast stock of knowledge, notwithstanding the time which he consumed in petty warfare. On his arrival in England, he reassured himself at once by the most lovely of all Grecian productions, and painted Venus rising from the sea. The picture was exquisite, but excited no sympathy. Loftier minds and happier hands had exhausted the subject. He next executed a fine painting of Jupiter and Juno, but what were Jupiter and Juno to the public of 1773?

His 'Mercury inventing the Lyre' is a sweet and classic production. The god stands on the sea shore with the shell of a tortoise in his hand, listening to the sound which one of its extended fibres has emitted to the touch of his finger. Finding that his painting failed in inspiring the English nation with a love of historical painting, he published a work, which may be considered as the first literary production of the Royal Academy. It was entitled 'Inquiry into the Real and Imaginary Obstructions to the Progress of Art in England.'

He then determined to offer his pencil to the Society of Arts; and applied for permission to adorn their great room with a series of historical paintings, all from his own hand, and wholly at his own expense. When he made this magnificent offer, he had but sixteen shillings in his pocket. After seven years of hard struggles, during which he had scarcely means to procure the common necessities of life, he accomplished his purpose.

He was one of those ardent and generous spirits, whom the narrow-minded and the sordid reproach as idle dreamers and enthusiasts. His passion for the art amounted nearly to madness. He literally hungered and thirsted for its sake; and from boyhood to the tomb devoted all his faculties to establish a school of painting, which, avoiding all common and familiar subjects, should embody one that was dignified and sublime. He wanted the gift of persuasion, and a graceful conciliating spirit. Yet such a man has with all his faults a deep and lasting claim to our admiration. He died in 1806, of fever and pleurisy.

Many other names of minor reputation might be mentioned who painted historical subjects, but to no extent. This branch of art, but for the labors of the late Sir Benjamin West, would have been without a representative in England. When English artists have forsaken English nature, or have attempted to unite classical allegory with heroic landscape, they have failed in this delightful branch.

CHAPTER XV.

Of Blake—His wild and singular character—Imagines himself visited by spirits—Anecdote of his taking the portrait of Lot—His scriptural pieces—His poverty and cheerfulness—His death—State of the art at this period—Of Morland—Bird—Opie—Birth of Fuseli—His introduction to Sir J. Reynolds—Reynolds' opinions of his drawings—Fuseli goes to Rome—His enthusiasm for the art, and above all for Michael Angelo's works—His return to England—His painting of 'the Nightmare'—Paints the Shakspeare Gallery—Sources from whence he drew his ideas—Paints the Milton Gallery—Anecdote of Fuseli—Obtains the professorship of painting—His lectures—Becomes keeper of the Royal Academy—His eccentric character—Anecdotes concerning him—Style of his works—Remarks on their beauties and defects—Of Sir Thomas Lawrence—His talents—Remark of Fuseli concerning him—John Martin—Present state of the art in England—Comparison between British and foreign artists—Of Sir Henry Raeburn—Faults and excellence of his style—Of American Art.

THE name of Blake, at once painter and poet, must not be forgotten; a man whose fancy over-mastered his reason, who seemed to live in a world of spirits, and dreamed himself out of the sympathies of actual life. He was by nature a poet, a visionary, and an enthusiast. He imagined himself under spiritual influences: he saw the forms and heard the voices of the worthies of other days. His works are beautiful, but obscure and mystic.

He believed himself visited by visionary forms, and drew them as they appeared to him. A gentleman calling on him one evening, found him sitting drawing a portrait with a face expressive of deep anxiety and interest. The artist looked up and drew—yet no living soul was visible. 'Disturb me not!' said he in a whisper. 'I have one sitting to me.' 'Sitting to you!' exclaimed the astonished visitor, 'where is he, and

what is he? I see no one.' 'But *I* see him, Sir!' answered Blake, haughtily, 'there he is, his name is Lot. You may read of him in scripture. *He* is sitting for his portrait.'

Even while indulging in these wild fancies, he drew and engraved the noblest of all his productions, 'The Inventions,' for the Book of Job. In representing these scriptural narratives he excelled. But the waywardness of his fancy, and his peculiar style were ill adapted for popularity. He was reduced to a miserable garret and a crust of bread, and bore his poverty cheerfully, supported through all his distresses by the unchanging affection of his wife, and by his own singular and lofty imagination, which carried his thoughts above all sublunary matters. He died in 1828, leaving behind him many noble and original productions.

The conclusion of the 18th century also produced other names worthy of record in the annals of English art. Morland, an original and clever painter of rustic and familiar scenes, but whose life was a melancholy career of vice and folly; Bird, who excelled in natural and touching representations of homely and social things; and Opie, the self-taught artist, celebrated not only for his own genius, but as being the husband of one of the most talented women of the age.

Fuseli, though a German by birth, being born at Zurich in 1741, may be classed among the British artists, as having enriched their language by his compositions, and adorned their metropolis by his paintings.

While yet hesitating between painting and literature, he was introduced to Sir Joshua Reynolds, and showed him several of his drawings. 'Young man,' exclaimed the President,

‘were I the author of these drawings, and were offered ten thousand a year *not* to practise as an artist, I would reject the offer with contempt.’

This opinion decided the destiny of Fuseli. With unbounded enthusiasm, great learning, and a vivid imagination he set off for Rome.

He was accompanied by Armstrong, the poet, his friend and counsellor. It was a story which in after days Fuseli loved to repeat, how he lay on his back, day after day, and week after week, musing on the splendid ceiling of the Sistine Chapel; on the unattainable grandeur of Michael Angelo. He imagined that he drank in the spirit of the sublime artist, and that by studying in the Sistine Chapel, the very mantle of inspiration was suspended over him.

Fuseli seldom thought with sober feelings either upon art or literature. He poured out his admiration in words which invested his subject with hues of heavenly brightness; but his sarcasm cut like a two-edged sword, and his irony was keen and bitter. He had little sympathy with gentleness and repose. He shunned Coreggio and Raphael, and dwelt upon the vigorous and startling productions of the Florentine.

He even affected the dress, and assumed the manners of Buonarrotti, and when walking in a reverie, would occasionally call out ‘Michael Angelo!’

In 1779 he returned to England, and commenced his professional career. There he found Reynolds at the height of his reputation; Wilson and Gainsborough at the head of landscape painting; and Barry and West engrossing between them the wide empire of religious and historic composition. There was nothing left for Fuseli but the poetical.

The first work which displayed his genius in England was his famous painting of the 'Nightmare.' His next undertaking was one worthy of the highest genius, 'The Shakspeare Gallery.' The *Tempest*, the *Midsummer Night's Dream*, *King Lear*, and *Hamlet* suggested the best of his eight pictures from Shakspeare. That from *Hamlet* is strangely wild and solemn. The ghost is represented as a sad and majestic shape, lofty and godlike.

Dante's *Inferno* supplied him with his *Francesca and Paolo*; *Virgil with Dido*, and from *Sophocles* he took the idea of his *Ædipus*. They were all marked by poetic freedom of thought, and more than poetic extravagance of action. In 1790 he commenced the *Milton Gallery* of paintings. He completed it in ten years. It consisted of forty-seven pictures from *Milton's* works. Of these paintings, that which is most admired by connoisseurs, is *The Lazar-House*. That which is the favorite with the multitude is the rising of *Satan* at the touch of *Ithuriel's Spear*.

With all modern attempts to embody Scripture, *Fuseli* was difficult to please. When *Northcote* exhibited his *Judgment of Solomon*, *Fuseli* looked at it with a sarcastic smirk on his face; 'How do you like it?'—inquired *Northcote*. 'Much—very much,' said *Fuseli*, ironically—'the action suits the word. *Solomon* holds out his fingers like a pair of open scissors at the child, and says, "Cut it." I like it much.'

In 1799, the professorship of painting was bestowed upon *Fuseli*. During his professorship, he delivered nine lectures upon the art of painting, of which only six are printed. The crowds who went to hear him were great, and their cheers ve-

hement. The learning, observation, and feeling, exhibited in these disquisitions astonish us at every page, and there is an original power in his diction, such as no man has before or since exhibited in a language not his own.

On the death of Wilton, the sculptor, Fuseli became Keeper of the Royal Academy. Notwithstanding his satire and severity, he was liked by the young students. When his anger became tempestuous he would exclaim, 'By Jupiter! There is more genius in the *claw* of one of Michael Angelo's eagles, than in all your *heads* put together!

'Here, Sir'—said a student one day, holding up a drawing; 'I finished it without using a crumb of bread.' 'Buy a two-penny loaf, Sir, and rub it out,' said Fuseli.

'I hope I don't intrude,' said a person who came to speak to him, 'You do intrude,' said Fuseli in a surly tone. 'Do I?' said the visitor; 'Then I'll call to-morrow.' 'No, Sir, don't come to-morrow, for then you would intrude a second time.'

The main wish of Fuseli both in writing and painting, was to startle and astonish. He liked to be called Fuseli the daring and imaginative, the illustrator of Milton and Shakspeare, the rival of Michael Angelo. It cannot be denied that a certain air of extravagance is visible in most of his works. A common mind perceives these defects at once, and ranks him with the wild and unsober; a poetic mind does not permit these blemishes to hide the splendor of his conceptions.

His coloring was as original as his design. It was a kind of supernatural hue, harmonizing with his works.

He died at Putney Hill, the seat of the Countess of Guildford, on the 16th of April, 1825, in the 84th year of his age.

Sir Thomas Lawrence, the late President of the Royal Academy, was, during his successful career, the first artist in Europe. His female heads are remarkable for exquisite loveliness, and perfect finish. Fuseli has observed: 'The works of Sir Joshua Reynolds are unequal, many of them indifferent, though some cannot be surpassed; but, on the other hand, even the most inferior picture from the hand of Sir Thomas Lawrence, is excellent.' This artist was born at Bristol in 1769, and at a very early age exhibited proofs of his talent for painting. He is said to have sketched portraits with success in his fifth year. In 1782 his father removed to Bath, where the son was much employed in taking portraits in Crayon; and, having made a fine copy from Raphael, of the Transfiguration, he received from the Society of Arts the compliment of their silver palette. For six years he was the sole support of his father and a large family. In 1787 the family removed to London, and Lawrence was admitted a student of the Royal Academy.

His success was now very rapid and brilliant. 1792, he was made painter to the king, and was soon considered the first portrait painter of the time in England. In 1815, he was knighted by the Prince Regent, who employed him to take the likenesses of the sovereigns, and the most distinguished persons of their suite. He was the successor of West as president of the Royal Academy, and held this office till his sudden death, in 1830.

His portraits are striking likenesses, and display freedom and boldness, but his later ones are charged with mannerism, and with a want of accurate drawing. For the last twenty

years of his life, his income was from £10,000 to £20,000; but he died poor, in consequence of his desire to possess the most remarkable and costly specimens of art. The personal appearance of Sir Thomas Lawrence was striking and agreeable, though his restless manner betrayed an unquiet spirit.

The celebrated living artist, John Martin, was born in 1789, at Haydon-bridge on the Tyne. He was first inspired with a love for the art, by seeing some drawings made by his brother, which he immediately copied and surpassed. After struggling with a variety of difficulties, he went to London and there obtained patronage.

His first successful picture was 'Sadak in search of the Waters of oblivion.' This was followed by Adam and Eve in Paradise, Joshua, the Destruction of Babylon, Belshazzar's Feast, and the Destruction of Herculaneum. He has since executed a magnificent picture of the Fall of Nineveh, and another representing the Deluge. All his pictures have been engraved by himself.

In 1830, engravings of his Belshazzar, Joshua, and the Deluge, were presented by the French Academy to the King of France, who ordered a medal to be struck and sent to the artist, as a token of his esteem. The genius of Mr. Martin leads him to subjects of a vast, terrible, obscure and supernatural character. His style is gorgeous and sublime, but he is deficient in drawing and finish of coloring. His soul is full of poetry, but he wants some of the excellences of the artist.

Coarse and undetailed, though talented execution has overspread every department of the British school. Compared with foreign arts, its distinctive character is strongly marked. The

continental artist exhibits in his works a striking uniformity of style. He studies to detail, but fails in general effect. His labors consist of dry, meagre, disjointed particulars, better drawn, and more carefully finished than the works of the British artist, but failing in the bold and powerful effect of the English style.

The English artist paints more to the mind; the French and Italian to the eye. The former, endeavors to represent the universal harmony of nature. The second scrutinizes her separate parts, and carefully represents the causes of her general effects.

The great defect in the practice of English art is imperfection in the details. In portraiture especially, this is observable, and on this account, British female portraits are, generally speaking, decided failures. In male portraits, the subject being bolder, this defect is less visible, but the errors are the same. Large masses of dark shade, conceal the absence of all that should be present, and the effect is forcible, rather than natural.

The portraits of Sir Henry Raeburn, the representative of painting in Scotland, afford the most wonderful proof how far detail may be sacrificed, and general effect maintained.

In producing strong effect without regard to the means, Raeburn has succeeded beyond the generality of painters, but in blending delicate markings, and grand contours into one harmonious whole, he has failed.

If pictures are to be viewed on the walls of a gallery, and at a distance, his portraits will have a noble effect; but if we love to trace the shades of feeling, and the lines of thought,

then does not only Raeburn, but the great majority of the English school, rest far behind.

In the United States, painting seems to have flourished more successfully, than any other branch of the fine arts. Copley and West belong rather to the history of English art. Gilbert Stuart, was born in Newport, Rhode Island, in 1755. Soon after coming of age, he went to England, and became the pupil of Mr. West. He soon rose to eminence as a portrait painter, and obtained a high reputation both in England and Ireland. In 1794, he returned to his native country, chiefly residing in Philadelphia and Washington, in the practice of his profession, till about the year 1801, when he removed to Boston. Here he remained till his death, in 1828. Mr. Stuart was not only one of the first painters of his time, but was also an extraordinary man, out of his profession.

The names of Copley, West, and Stuart, among the dead, and of Allston, Leslie, Newton, among the living, will be remembered as those of the first Americans distinguished in the higher orders of their profession. To these we may add, Trumbull, Sully, Doughty, Morse, Peale, Harding, Fisher, and many others, who have not yet won a foreign reputation, but for whom the land of their birth is the land of their fame.

CHAPTER XVI.

Enumeration of the different classes of Painting—Some knowledge of the rules of Painting necessary, in order to understand the beauties or faults of a picture.—In what the excellence of a painting may consist.—Of Perspective.—Of Invention.—Raphael's excellence in that branch of painting.—His 'St. Paul as Lystra.'—The 'Fallen Angels' of Rubens.—Further remarks upon Invention.—Science allowed to painters.—Error of Bernini.—Of Disposition.—Raphael's skill in Disposition.—Le Brun's 'Tent of Darius.'—Imtoret's 'Paradise.'—Remarks upon 'The Marriage of Cana.'

As all objects in nature may be imitated by the pencil, the masters of this art have applied themselves to different subjects, each one as his talents, his taste, or his opportunities may have led him. From this have arisen the following classes.

1st. History-painting; which represents the principal objects in history, sacred or profane, real or fabulous. This may be considered the highest style of painting; Raphael, Guido, Rubens, &c. excelled in historical representation.

2d. Rural History; this is a pleasing and graceful style of painting; though inferior to the former. It represents scenes connected with a country life—the manners and occupations of the inhabitants of villages and hamlets. Teniers, and Breughel excelled in it.

3d. Portrait-painting, an admirable branch of the art, and one which has engaged the attention of the greatest masters of all ages, such as Apelles, Guido, Vandyke, Rembrandt, Kneller.

4th. Grotesque histories. These may represent nocturnal

meetings of witches; the tricks of mountebanks, &c. Teniers and Breughel showed much talent for this sort of painting.

5th. Battle-pieces, in which Wouvermans has acquired much celebrity.

6th. Landscape-painting, which includes every object that the country presents; and may be divided into two classes, the heroic, and the pastoral, or rural.

In the heroic style, art and nature are blended together. The buildings introduced in the landscape are temples, pyramids, altars, or ancient places of burial. Into these compositions, figures are introduced suitable to the scenery; some ancient story, or fabulous legend. Thus Poussin, who excelled in the heroic style, represents Apollo driving his chariot out of the sea, to intimate the rising of the sun; or a nymph with an urn on her head, as the genius of a river.

This style is an agreeable illusion, when handled by an artist of a discriminating genius. But if the painter has not talent enough to throw a sublime and antique air over the whole, he is often in danger of becoming ridiculous.

7th. The rural or pastoral style represents nature in all her infinite variety. The figures should harmonize with the scenery; whether it be wild and mountainous, or soft and verdant.

8th. Sea-pieces, in which are represented the ocean, rivers, and harbors; and the vessels, boats and barges with which they are covered; sometimes in a calm, sometimes with a fresh breeze, and at other times in a storm. The two Vanderveldes, and many others, have acquired great reputation in the class.

9th. Night-pieces, where the objects are illumined either

by the rays of the moon, or the light of a candle or torch, or by the flames of a conflagration.

10th. Fruit and flower-painting, a pleasing branch of the art, which has been frequently carried to such perfection, as to rival nature herself. There are also pieces which represent living animals, and birds of all kinds, in which Vandervelde was very successful; culinary pieces, representing all kinds of provisions, dead animals, &c. an inferior style,—pieces of architecture, in which the Italians excel greatly—such as sea-ports, streets and public places, pieces representing instruments of music, or furniture, a very trifling branch of the art; imitations of bas-reliefs; and hunting-pieces which require a peculiar talent, as they unite the painting of men, horses, dogs, and games, to that of landscapes.

Of these different classes, history-painting, landscape and portrait are the three highest branches.

To understand the beauties, and appreciate the merits of these different kinds of painting, it is necessary to have some knowledge of the rules of the art. An untutored savage may be struck with admiration at the sight of Raphael's *Fornarina*, or Michael Angelo's *Last Judgment*. A child may be amused by the contortions or false attitudes of an unskilful performance. But neither of them will be able to give any just idea of the causes in which consist either the beauty of the one, or the deformity of the other.

The excellence of a painting may arise from a variety of circumstances—from the correctness of the perspective, the happy disposition of the figures, the beauty of the design, the richness of the coloring, or the arrangement of the draperies.

Perspective is called by Da Vinci the reins and rudder of painting. It teaches us how to represent objects as they appear in nature, at different heights or different distances. It shows in what proportion the parts fly from, and lessen upon, the eye; how figures are to be arranged upon a plain surface, and fore-shortened. A strict observance of the laws of perspective is so necessary, that a single deviation from them has frequently entirely spoilt the finest of Guido's paintings.

Whenever we hear a story related, we form a picture in our own mind of the action and expression of the persons employed. The power of representing this mental picture on canvass is what is called *Invention* in a painter. Poetry and painting have been justly called sister arts; but they have one remarkable difference between them.

The poet in representing his story, relates what has already happened, prepares that which is still to come, and so proceeds, step by step, through all the circumstances of the action. But the painter cannot avail himself of the succession of time and place. He depends upon one single moment. The fortunate choice of this moment shows the painter's skill in invention.

For example, in Raphael's famous painting of St. Paul at Lystra, he has seized a moment of the utmost interest, by which he has been enabled to bring as many circumstances before the eyes of the spectator, as could have been accomplished by the most elaborate poetical description.

The cripple stands in front of the piece. He is just restored to the use of his limbs by the Apostle. His eyes are yet beaming with gratitude; while he excites the surrounding multitude to participate in his joy, and to join him in doing reverence to his benefactor.

Around the cripple, are various figures, examining his limbs restored to their proper shape, and attesting by their gestures, full of astonishment, the reality of the miracle.

A picture of the *Fallen Angels*, by Rubens, which is in the Dusseldorf Gallery, is wonderful for the brilliancy of the invention displayed in it. The *Fallen Angels* are tumbling one over the other, 'with hideous ruin and combustion, down to bottomless perdition.' In their attitudes, the painter has given loose to the most capricious imagination, yet without deviating from the utmost correctness of drawing and propriety of taste. This painting is pronounced, by Sir Joshua Reynolds, to be one of the greatest efforts of genius that the art has ever produced.

As the great end of painting is to strike the imagination, so it is the general idea which a painting gives us that constitutes its real excellence. The figures must have a ground whereon to stand; they must be clothed. There must be a back-ground; there must be light and shadow; but none of these ought to appear to have taken up the attention of the artist.

The principal grace and effect of a picture depends upon the skill with which the artist adjusts the back-ground, the drapery, and the masses of light; yet this art must be so much concealed, that even a judicious eye shall not at first view perceive the marks of his subordinate assiduity.

In Invention, an artist must frequently deviate from vulgar and strict historical truth, in order to pursue the grandeur of his design. Thus in the *Cartoons* of Raphael, he bestows upon the Apostles, as much dignity as the human form is capable of receiving; yet we are expressly told in Scripture that such

was not their appearance; and of St. Paul in particular that his bodily presence was mean. Alexander the Great was of low stature; Agesilaus was little and lame. These defects ought not to appear in paintings of which they are the heroes. There is license permitted in this style of painting, as in poetry.

Bernini, an excellent sculptor, has fallen into error in this respect, which spoils one of his best works. In representing David throwing the stone at Goliath, in order to give him an expression of energy, he has made him biting his under-lip; thus taking away all appearance of dignity from his hero, and giving him a natural but a vulgar expression.

Disposition may be considered as a branch of invention, and consists in placing the objects which the mind has imagined in suitable and natural situations. A painter therefore ought equally to avoid the dry style of the ancients, who marshalled their figures side by side, like so many couples in a procession, and the tumultuous grouping of the moderns, when the figures are frequently jumbled together, as if they had met to fight.

In this branch, Raphael chose the happy medium which is difficult of attainment. The principal figure in a picture should be distinguishable from the rest at the first glance of the eye. This may be accomplished by the painter in different ways; either by the conspicuous situation of the principal figure; or by the attention of the inferior figures being directed towards it.

It is not necessary that the principal light should fall on the principal figure, or that it should be placed in the middle of

the picture. Thus in Le Brun's admirable painting of *The Tent of Darius*, although Alexander does not stand in the middle of the picture, he is immediately distinguished from the rest, because the eyes of all the other figures are directed towards him.

On the other hand, Tintoret, in his famous painting of *Paradise*, which covers one side of the council-chamber at Venice, has disposed his figures so badly, that the eye, having nothing on which to repose, is fatigued by the confused heap of figures which seem to swarm without order or method.

In the great composition of Paul Veronese, the *Marriage at Cana*, there are nearly a hundred figures as large as life; yet the eye is neither distracted nor confused. The objects, whether consisting of lights, shadows, or figures, are disposed in large masses, and groups properly varied and contrasted.

By the help of perspective, the groups are parted at proper distances. The light is supported by sufficient shadow; a certain proportion of ground is allotted to a certain quantity of action; and the whole is conducted with as much apparent facility as if it were a small picture immediately under the eye.

CHAPTER XVII.

Of Symmetry or Design.—Models of study for design.—Remark of Michael Angelo.—Of Drapery.—Best masters in that branch of the art.—Rules for draping a figure correctly.—Of Coloring.—The general effect which coloring produces.—Two modes of coloring.—Different manners of the Italian painters in coloring.—Of the Venetian artists.—Of Titian as separated from the others.—Coloring of the Dutch painters.—Remark of Sir Joshua Reynolds.—Knowledge necessary for producing the desired effect in coloring.—Chief masters in that branch.—Rubens' painting of the Assumption.—Rubens' 'Crucifixion.'—Gradual progress of an artist in comprehending the manner of producing natural effects by colors.—Of the Expression of the Passions.—Of the chief masters in that branch of the art.—Remarks on Raphael's Cartoon of St. Paul preaching.—Errors of the Venetian painters in regard to Expression.—Of Paul Veronese.—Remarks on Raphael's 'School of Athens.'—Of Costume. 'Tragic Muse' of Sir Joshua Reynolds.—Enumeration of the different methods of painting now in practice.

IN *Symmetry*, which is a necessary study for all painters, the Greek sculptors distinguished themselves, and have never been surpassed by any modern artist. From the Apollo Belvidere, the Venus de Medicis and the Antinous more knowledge of symmetry and proportion may be derived, than from volumes written on the subject. A picture which is ill designed, that is, in which the rules of symmetry are not observed, can never be highly esteemed by a good judge, however splendid the coloring. Thus Michael Angelo on viewing one of the finest performances of the Venetian school, exclaimed, 'What a pity it is, that this man did not set out by studying design!'

Figures are generally clothed in drapery. The flowing of the folds ought not to conceal the elegance of the figure in a painting. Some artists are apt to manage the drapery so ill,

that the garments appear like heaps of clothing, winded up and gathered together.

The best masters in this branch are Paul Veronese, Andrea del Sarto, Rubens, and above all, Guido Reni. The flow of their drapery is soft and gentle; their gold, silk, and woollen stuffs are distinguishable from each other by the quality of their several lustres, by the peculiar light and shade belonging to each; but above all, by the form and flow of their folds.

To drape a figure well, it is necessary that the folds be large, and few in number; because large folds produce great masses of light and shadow. But should the kind of stuff require small folds, they should be so arranged that a great number of them shall produce the effect of one large fold.

The movement of the body causes the formation of the folds of the drapery. Therefore, drapery contributes to the life, character and expression of the figures, announcing their more lively or tranquil movement. Raphael attained the highest perfection in this branch of the art.

With respect to coloring, though it certainly may be considered a more mechanical part of painting, it also has its rules. In order to give to a painting a general air of grandeur, which should strike at the first view, a quietness and simplicity should reign over the whole work. To this, a breadth of uniform and simple color, will very much contribute.

Grandeur of effect is produced in two different ways. The one is by reducing the colors to little more than chiaro-scuro.

This was frequently the practice of the Bolognese schools: the other is, by making the colors very distinct and forcible, as in the Roman and Florentine schools. The latter are more g. and than harmonious; 'as martial music, which is intended to rouse the nobler passions, has its effect from the sudden and strongly marked transitions from one note to another, which that style of music requires, whilst in that which is intended to move the feelings, the notes imperceptibly melt into one another.'

The coloring of the Venetian painters, however splendid, was too brilliant and even too harmonious for the solidity and simplicity of an heroic subject. Their object was to dazzle, and in this they perfectly succeeded; but the opinion of Michael Angelo himself was that 'they were too much engrossed by the study of colors, and neglected the ideal beauty of form.'

In censuring the Venetian painters, however, most great judges make an exception in favor of Titian, whose portraits have a nobleness and dignity about them, which is not to be met with in the other masters of the same school.

The Dutch painters are remarkable for their skill in coloring.

Sir Joshua Reynolds compares the pictures of Rubens to a nosegay of flowers, where all the colors are bright, clear, and transparent.

Two points are necessary in coloring; exactness of tints, and the art of setting them off. The first is acquired by practice. A tint which, near, appears disjoined and of one color, has probably a different effect when viewed at a distance. In

order to show off these tints, it is necessary to know what effect one color will produce when contrasted with another.

Titian, Rubens, Vandyke, and Rembrandt excelled in their perfect knowledge of all the varied and natural effects of coloring.

In Rubens' fine painting of the Assumption, he has failed in the coloring of the Virgin, the principal figure in the picture. Instead of representing her in the usual drapery of blue and red, she is dressed in a color between blue and gray, heightened with white. The white glory round her head, united with this, gives a complete deadness to that part of the picture. Again, in Rubens' celebrated Crucifixion, the coloring is managed with wonderful skill. The strongest light falls on the body of Christ—of which the coloring is remarkably clear and bright. The brown complexion of the thieves, who stand near the cross, is in strong opposition to this figure, and produces an excellent effect. The outer drapery of the Virgin is dark blue; the inner a dark purple. The St. John is in dark strong red. The head and hands of the Virgin have the light thrown upon them.

In the first rude attempt of an artist to imitate nature, he would make the whole mass of one color. This was done by the oldest painters. In a short time, he would observe that there are a variety of tints, not only in the object itself, but in the changes produced by the gradual decline of light and shadow. To imitate these, he would immediately introduce a variety of distinct colors.

But again experience must convince him that in doing this, he has not yet learnt the most important point. He must

next find out that variety of color is not sufficient, and that however varied his tints, the whole must be blended together with a union and simplicity such as shall produce the general effect of nature. When he understands this, and can put it in practice, he will become a good colorist.

Without expression, the finest works must appear lifeless and inanimate. A painter may be able to delineate the most exquisite forms—to compose them well together—to drape them with grace and propriety—to throw over all, the magic of the most brilliant coloring. This is not sufficient. He must also know how to clothe his figures with grief, with joy, with fear, with anger.

He must write on their faces what they think and feel. He must give them life and speech. In this consists the chief power of painting. Here it was that Domenichino and Poussin showed the wonders of the art, as in the St. Jerome of the one, and the Death of Germanicus of the other; and here it was that Raphael rose superior to them all.

In his Cartoon of St. Paul preaching, Sergius Paulus is represented with his eyes shut. In the work of an ordinary painter, we might have mistaken this attitude for sleeping. But in the work of Raphael, the eyes are closed with such vehemence, that it is easy to see that the whole soul is awake—the mind agitated—the thoughts perplexed in the extreme.

The Venetians, who placed their glory in coloring and imitating the rich dress of the various personages who were constantly crowding the commercial streets, failed in the expression of the passions. They aimed at charming the senses. They failed in captivating the understanding. For instance

in the famous Marriage Feast at Cana, by Paul Veronese, there is a total want of suitable expression in the various figures.

The water has just been converted into wine. A woman, dressed in red, points out her gown to the bridegroom, perhaps meaning that the miraculous wine is the same color. But in the mean time, not one of the company, either by gesture or expression, betrays the least sign of wonder or concern at so extraordinary a miracle. They continue to eat, and drink, and make merry.

In Raphael's School of Athens in the Vatican, among other parts of the work are four boys attending on a mathematician, who, stooping to the ground with his compasses in his hand, is giving them the demonstration of a theorem.

One of the boys, thinking within himself, keeps back, with all the appearance of profound attention to the reasoning of his master. He is collecting his thoughts, and endeavoring to follow the argument. Another, by his lively and speaking attitude, shows that his apprehension is quicker. A third has already seized the conclusion, and is endeavoring to beat it into the fourth, who stands motionless, with open arms, a staring countenance, and an unspeakable air of stupidity, which render it probable that he will never be able to make anything of it.

With regard to costume, a painter should endeavor to choose the road between two extremes. He should neither despise beauty on the one hand, nor probability on the other. Sir Joshua Reynolds recommends that a certain antique air should be preserved, even in the dress of a modern lady; because the idea of ancient simplicity corresponds with our ideas of digni-

ty, which the familiarity of a modern dress does by no means convey.

Yet, if a painter mixes the antique with the modern, he will destroy the illusion of the scene. Sir Joshua Reynolds himself has fallen into an error in this particular. He has represented Mrs. Siddons as the Tragic Muse, sitting in an arm-chair, which is supported by clouds—Tragedy and Comedy hover over her. Mrs. Siddons wears a modern dress.

The incongruity of this is evident. If this is a picture of the Tragic Muse, she should not wear a modern dress. If it is a portrait of Mrs. Siddons, she should not be supported by the clouds.

One rule may be laid down, however, with regard to costume in painting. The more simple the drapery, the less capricious in form, whimsical and complicated, the more noble will the figure appear.

The different methods of painting now in practice are,

1. Painting in Oil; which is preferable to all other methods, as it is more susceptible of all sorts of expressions, of more perfect gradations of colors, and is at the same time more durable.

2. Painting in Fresco; which is by drawing with colors diluted with water, on a wall newly plastered, and with which they so incorporate, that they perish only with the stucco itself. This is principally used on ceilings.

3. Painting with Water-colors; that is, with colors mixed with water and gum, or paste, &c.

4. Mosaic Painting. It is composed of a great number of small pieces of marble of different colors, joined together with stucco. The works of this kind are made principally at Rome,

where this art has been carried so far as to resemble the paintings of the greatest masters.

5. Miniature Painting, which differs from the preceding, as it represents objects in the least discernable magnitudes.

6. Painting in Crayons; for which purpose, colors either simple or compound are mixed with gum, and made into a kind of hard paste like chalk, with which they draw on paper or parchment.

7. Painting on Enamel; which is done on copper or gold, with mineral colors that are dried by fire, and become very durable. The paintings on the porcelain of China or Europe; on Delphic ware, &c. are so many sorts of enamel.

8. Painting on Glass; such as the windows of churches, &c.



SCULPTURE.

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CHAPTER I.

Definition of Sculpture.—Its antiquity.—Of Egyptian sculpture.—Divided into three eras.—Different classes of Egyptian sculpture.—Of the most celebrated colossal statues.—Causes of the slow progress of sculpture in Egypt.—Of the posture, attitude, &c. of the colossal figures.—Groups of the natural size.—Basso-relievos and hieroglyphics.—Second era of sculpture in Egypt.—Statues belonging to that era.—Third era of Egyptian sculpture.—Labor of the Egyptian artists.—General character of their works.—Of the other Eastern nations.—Style of the Hindoo sculpture.—Of the Chinese and Persian sculpture.—Palace of Persepolis.—Remarks upon Eastern sculpture.

SCULPTURE is the art of carving wood, or hewing stone, marble, &c. into images. It is in all probability, the most ancient of the imitative arts. To represent an external form by its actual proportion or magnitude, seems indeed the plainest and simplest mode of imitation. Regarding its origin, many theories have been proposed, and much written by various ingenious authors, each asserting the praise of invention, for some favorite people.

The antiquity of sculpture may be proved by reference to the Bible. In the book of Exodus we are told of Laban's teraphim, or images, and of the golden calf made by Aaron and

the Israelites, which they worshipped during the absence of Moses on the Mount. We are also told of the statues of the cherubim, which extended their wings over the ark of the covenant. But even of the glories of Solomon's Temple nothing remains but description; and the only specimens of Jewish art which can now be produced, are the piece of money called a shekel, bearing a cup on one side, and an almond branch on the other—the candlestick with seven branches, and the table of shew-bread, on a bas-relief under the arch of Titus.

We read of the magnificent golden Jupiter in the Temple of Jupiter Belus, in Babylon; and of the statue of Hercules, in Tyre; but of these we can only judge by a comparison with Egyptian art, concerning which we have copious information and abundant examples. Herodotus tells us that the Egyptians erected the first altars and temples to the gods, and first carved the figures of animals on stone.

The history of Egyptian sculpture, therefore, first claims our attention; since its authentic monuments carry us up to a very early date; and also tend to unite the scattered lights which doubtful tradition throws over the less perfect remains of Asiatic ingenuity. Sculpture in Egypt may be divided into three eras. The first may be considered as the era of original, or native sculpture; the second, that of mixed, or Greco-Egyptian sculpture; and the third, the era of imitative sculpture.

The first descends from unknown antiquity, to the invasion of Cambyzes. The two remaining eras extend downwards through the successive dominion of the Greeks and Romans. That almost the whole of the Egyptian sculpture was employ-

ed for sacred purposes, we have not only the testimony of ancient authors, but the evidence of the stupendous works which still remain, vestiges of ancient grandeur which yet exist on their native site; and numerous specimens in the various cabinets of Europe.

These remains may be classed under three divisions; Colossal statues, groups or single figures about the natural size, and hieroglyphical or historical relievos. Four kinds of materials were employed by the Egyptian sculptors; one soft, a species of sandstone; the second, a calcareous rock out of which the tombs with their sculptures were hewn; the third, basalt, or trap, of various shades, from black to dark grey, of which the smaller statues were usually composed; and fourthly, granite of a warm reddish hue, with large crystals of feldspar, or sometimes, though rarely, of a dark red ground, with black specks; as in the magnificent head, supposed to be that of Memnon, in the British Museum.

The Colossal figures were always made of granite. Herodotus tells us of two of these stupendous statues; one placed before the temple of Vulcan at Memphis, the other in the city of Sais, by King Amasis, each of which was seventy-five feet long.

The Colossal Sphynx, near the great Pyramid, rises twenty-five feet, though nearly buried up to the throat in sand. There is a clenched hand in red granite in the British Museum, which belonged to a statue sixty-five feet high.

The enormous works of Egypt have struck every traveller who has visited them with wonder and awe. Compared with these gigantic productions, the works of modern art seem the

labors of pigmies rather than of men. Twenty-two colossal statues are still to be seen in the stupendous palace of Carnac, in Egyptian Thebes. The front of this palace was 420 feet long, and its depth nearly three quarters of a mile. Its approach was by four paved roads, bordered on each side by figures of animals. In one avenue, ninety lions, in another sphynxes, in another rams, and in the fourth, lions, with hawks' heads. This building communicated with the magnificent tomb of Memnon, before which stood his statue, fifty-eight feet high.

Of these mighty labors, some are hewn from the living rock, and left adhering to the natural bed, such as the sphynx, near the pyramids of Ghizeh, and various statues on the rocks of the Thebaid, which look like the shadows of mighty giants. Others again were built—first reared, with square blocks, and then hewn into shape. But the greater part were composed of one enormous block, raised in the granite quarries of Upper Egypt, and transported to their destination by the waters of the Nile.

Two circumstances obstructed the progress of the art in Egypt. In the first place, the persons of the Egyptians were devoid of elegance and symmetry; consequently, they had not like the Greeks, standards of proportion by which to model their taste; and secondly, they were restricted by the tyranny of their laws, to the principles and practice of their forefathers. The Egyptian statues stand equally poised on both legs, having one foot advanced, and the arms either hanging straight down on each side, or if one arm is raised, it is at a right angle across the body.

Some of the statues are in a sitting posture; others are kneeling, but the position of the hands seldom varies. The attitudes are simple, the faces rather flat; the brows, eyelids, and mouths, formed of simple curves, slightly, but sharply marked, and with little expression. The draperies are in many instances without folds. When the dimensions are beyond nature, the head is always large out of proportion. This probably proceeded from a mistaken principle,—a desire to render the features more conspicuous at a distance.

The eye was frequently of a different material from the rest of the statue, and composed of some precious stone, or metal. The valuable diamond of the late Empress of Russia, the largest and most splendid hitherto known, is confidently asserted to have formed one of the eyes of the famous statue of Schenrgham, in the temple of Brama.

Although in these statues there is little ease or grace, yet they are invested with a majestic repose, a grand and solemn tranquillity, which strikes the beholder with awe and admiration. Occasionally there are approaches to truth and nature, with an unaffected and placid expression, which the best judges, both ancient and modern have considered highly worthy of praise.

The groups of figures and statues of the natural size which adorn the tombs of the Theban Kings, Elephantis, El Marlook, &c., are the productions of artists of very different periods of Egyptian history. Yet with regard to execution, they are all nearly on an equality. Certain prescriptive rules are observed in all, and every one seems copied from a fixed model of imitation. Generally speaking, the workmanship is inferior

to that of the colossal figures. The forms of the female face have much the same outline and unvaried character that we see in some of the early Greek statues.

In many of the Egyptian buildings, the whole of the exterior is covered with basso-relievos, which clearly demonstrate their total want of anatomical, mechanical, and geometrical science, as far as regards either painting or sculpture. There are indeed relievos consisting of a few figures, sepulchral ones, for instance, which often display much beauty and character. But in their historical relievos, which covered the walls of the temples, and which are crowded with figures in action, with processions, battles, sieges, &c., all is feebleness and confusion. The limbs are without joints; proportion and perspective seem alike disregarded. The king or the hero is represented as three times larger than all the other figures. Thus their attempts at historical representation were greatly inferior to their single statues.

Great praise has indeed been bestowed by competent judges on the Egyptian hieroglyphics; but this must be understood as referring solely to the workmanship. These labors, the records of early superstition and primitive history, were of different kinds. The first in use were called anoglyphics. In these the objects were represented by a simple outline, cut to the depth of several inches. The most obvious improvement was to round the angles, and relieve the figures upon themselves. The third was to elevate the contour, by reducing the surface both within and without. The fourth was to remove the ground entirely, leaving the figures in proper relief. This is the true relievo, and in the ancient arts of Egypt was unknown, or at least unpractised.

We now come to the second era of Egyptian sculpture. When the Ptolemies, the successors of Alexander the Great, became kings of Egypt; when Grecian animation began to enliven their mysterious monuments, and Grecian beauty to refine their standard of proportions, attitude, character, and dress; then, the three great divinities, Isis, Osiris, and Oris, were clothed in the Macedonian costume, and new divinities appeared amongst them in Grecian forms. The term *mixed art* has been adopted to mark the successive changes which the influence of the Grecian and Persian conquests produced upon Egyptian sculpture. But the Persian influence was of a negative nature. The Persian conquerors prohibited the exercise of sculpture—and destroyed the ancient monuments; for neither temples nor altars were permitted in their religion.

For some time after the conquest of Egypt by Alexander, the original style of sculpture was retained; and though improvements were introduced, the style remained essentially Egyptian. The majestic ranges of temples, palaces, and cities which bordered the Nile, were used as quarries for the building of Alexandria; and that splendid trophy of Grecian power was adorned with monuments of native art.

In the Capitol at Rome, and in the Villa Albani, are three figures which are supposed by Winckelmann to belong to the second era; freer attitude is observable in these figures than in the productions of the first era. The form has greater elegance and the arms hang more freely.

The Roman dominion finally introduced greater variety in the style of Egyptian sculpture. Copies of the ancient forms were multiplied, with an occasional improvement in elegance.

But it was not till the reign of the Emperor Hadrian that the third, or imitative era, commenced.

The works which he commanded in Egypt were modelled after the ancient forms. The materials were brought from Egyptian quarries; but the sculptors were Greeks or Italians, and the Grecian character of design is visible in every specimen of that era which still remains to us.

The general conclusion is, that there is but one period of real Egyptian sculpture, and that is terminated with the succession of the Ptolemies.

The Egyptian statues were polished with great care. Even those on the summit of an obelisk, which could only be viewed at a distance, were finished with as much labor as if they had admitted a close inspection. It is impossible to view these works without admiring the indefatigable patience of the artists.

Of the methods employed to work the unyielding materials of which their statues were composed, it is difficult to give any decided opinion. On their porphyry, granite, and basalt, modern tools can hardly make any impression. Yet the forms are highly finished, and the angles are sharp and unbroken. It would appear that the effect has been produced by unwearied patience and labor, rather than by rapid, or dexterous management. The style of the native Egyptian sculpture is, simplicity in the extreme, and a magnitude in their colossal works, which is awful; but the simplicity is so excessive, that one face, and one set of forms, is observable in all their works. Their animals are superior to their human statues; the object of their art was to deliver symbolically an historical fact, a

precept of philosophy, or a divine mystery. Life, sentiment, or spiritual beauty is never to be met with in these representations.

Yet Egypt may be considered as the cradle of the art, from whence the first principles of improvement descended to the Western world; and from whence the Eastern world derived its entire knowledge. Of the other Eastern nations, the mysterious monuments of Hindu sculpture, alone seem to equal in antiquity those of the Egyptians. The stupendous temples of Ellora, Elephantis, and other parts of India, are adorned throughout with mythological sculpture. They represent allegorical personages, various attributes of divine power, sometimes in single statues, and sometimes in groups of figures.

In simplicity, it strongly resembles the sculpture of Egypt. It has also the same sober, massive, and unpretending character. But in science, and likeness to nature, it is inferior; as also in the beauty of the countenance, and in the proportion of the figure. There are, however, some smaller Hindu works of bronze and ivory, remarkable for great finish and delicacy; and the Hindu religion has furnished various poetical and extraordinary compositions which are more elegant and singular than any thing which we have seen in the published antiquities of Egypt.

There are many who maintain the superior antiquity of Indian art over all others: this opinion appears exceedingly doubtful. Chinese sculpture has also been supposed to resemble the Egyptian; but their labors are much more trifling and covered with ornament than those of either Egypt or India. Of Peruvian architecture there remains but one stately

ruin, Persepolis, the 'palace of a thousand columns;' the residence of the Persian monarchs, and the wonder of ancient Asia. Forty of its columns still exist, ascended by magnificent flights of steps, and approached by gateways and fragments of walls, covered with basso-relievos, representing the military power, pomp, triumphs, and sacrifices of the Persian monarchs. These relievos have some resemblance to the style of the Egyptian basso-relievos in the palace of Thebes; but it is observable that all the Eastern sculpture which still exists, though bearing a general resemblance to that of Egypt, is neither simple nor uniform in design. The lines are broken into compartments, the ornaments are complicated, and a labored taste seems to have arisen upon the severe and simple conceptions of the primitive style.

CHAPTER II.

Introduction of sculpture into Greece—Its principal seats—Contemporaries of Dædalus—Life and works of that artist—Remarks upon Etrurian sculpture—Pupils of Dædalus—Characteristics of the sculpture of that period in Greece—Of the Ionian and Chian schools—Chief masters of these schools—Their principal works—Characteristics of the art as it increased in progress—Of Dipœnus and Scyllus—Of sculpture in Magna Grecia—Of the native artists in these colonies—Of Anthemius and Bupalus—Of the predecessors of Phidias—Their chief works—State of the art at that period.

ACCORDING to ancient history, the Greeks did not emerge from barbarism, till long after the Egyptians, Chaldeans, and Indians had arrived at a considerable degree of civilization.

The Phenicians and Egyptians introduced amongst them the religion, letters and arts of their parent countries. If the Greeks derived the rudiments of the art from foreign nations, it must redound much to their honor that in a few centuries they carried them to such perfection, as entirely to eclipse the fame of their masters.

When Cambyes the Persian conquered Egypt, the arts there had been in a progressive state of improvement from before the time of Moses—a period of about one thousand years. In Greece the arts rose to high perfection in nine hundred years; that is, from their rudest beginnings before the time of Dædalus, to the reign of Alexander the Great.

We are told that twelve gods were worshipped in Arcadia under the forms of rude stones. The eyes of the primitive statues were nearly shut, and the arms attached to the sides. Such indeed was the state of the art in Greece, about twelve centuries before Christ.

Sicyon, Egina, Corinth, and Athens were the first seats of commerce and of sculpture. From the school of Sicyon many of the most celebrated masters have issued. Its foundation is attributed to Dibutades, a potter, who is said to have invented the art of modelling. Sicyon has been styled the 'Mother of the Arts.' The earliest sculptor of Egina whom we read of, was Smilis. His statue of Juno is considered by Pliny to be the most ancient image of that goddess; and it is said that his works were distinguished for a gravity and severe grandeur, which may still be remarked in the noble marbles which formerly adorned the temple of Jupiter in that island.

About 1234 years before the Christian era, a sculptor ap-

peared, whose praise was sung by poets, and recorded by historians; and whose works were long admired and preserved. This was Dædalus, the Athenian contemporary with Theseus, king of Athens; scarcely inferior, in fame and adventures, to that renowned hero.

In the account which we have of his works, fable is mingled with reality. Dædalus was born of a royal race. He was the friend and sometimes the adversary of kings. In his lifetime his works were held in high esteem, and after his death, a chapel was erected by the Egyptians to his memory. Among his labors were the fine portico which adorns the temple of Vulcan at Memphis, and the Cretan Labyrinth, which was a copy of a hundredth part of the Egyptian Labyrinth. His wooden Hercules was also very celebrated; and he made a figure which moved like life by means of quicksilver contained in it. Homer in his *Iliad*, mentions the chorus of Ariadne, a group of youths and damsels dancing hand in hand. This was sculptured by Dædalus in white stone. In the British Museum are several small bronze figures of Hercules, generally supposed to be copies of the wooden statue by Dædalus. His style was remarkable for a rude attempt at bold action—traits of savage nature in the face and figure, little science, but strong feeling. ‘The works of Dædalus,’ says Pausanias, ‘are indeed rude, and uncomely in aspect, but yet they have something as of divinity in their appearance.’

There are many persons who suppose that sculpture was introduced by Dædalus into Etruria or Tuscany, before the siege of Troy—and that the Etrurians carried the art to perfection at an earlier period than the Greeks. The style of

the Etruscan artists was harsh and overcharged, a fault from which Michael Angelo himself was not free.

Among the monuments of Etrurian art which still exist, two different styles have been observed. In the first, the attitude is too stiff, the figure too slender, and the formation of the head devoid of beauty. The eyes are flat and looking askance. These are the defects of an art in a state of infancy, and these errors may be seen in the first statues of the Goths, as well as in those of the Florentines.

The second style was probably introduced about the time of Phidias, when sculpture had attained perfection in Greece. But to describe the second Etruscan style is almost the same as to describe the style of Michael Angelo, and his numerous imitators.

It is by tracing the progress of sculpture in Greece, that we trace the history of the art itself; and although the birth-place of Dædalus has been disputed, we may consider him as the first of the Greek sculptors, and the inventor of a new and improved style, 1234 years before the Christian era. His contemporaries were Dibutades and Smilis. To him Athens owed the introduction of something like a school of sculpture. In these primitive schools, however, many centuries necessarily elapsed, before a sculpture could be considered as a regular art. Their founders and pupils were little more than ingenious mechanics, who practised carving amongst other avocations.

Endæus, the pupil of Dædalus, made a statue of Minerva, which was preserved in the Acropolis of Athens; and from which it is supposed that the heads of Minerva, on the early

Athenian coins, were copied. Epeus and Icmulous also flourished about the same period; the former immortalized as the fabricator of the famous Trojan horse, the latter praised in the *Odyssey*, as having sculptured the throne of Penelope. These, with many others of less fame, contributed to keep alive the knowledge of sculpture during the heroic ages of Greece.

Dædalus and Endæus formed their statues of wood. Metal was also used for various purposes of sculpture in Greece. In these early times, the rude efforts of the sculptors were intended to represent heroes and divinities only. Jupiter, Neptune, and several heroic characters have the same face, figure, and action, as the Hercules of Dædalus—the same narrow eyes, thin lips, and pointed chin. Their only distinctions were, that Jupiter held a thunderbolt, Neptune a trident, and Hercules a palm-branch. These figures are still to be seen on many ancient vases, small bronzes, and coins of Athens and Pæstum.

The female divinities were clothed in draperies divided into few perpendicular folds; their attitudes the same as those of the male deities. The hair of both male and female statues was arranged with great care, collected in a club behind, and sometimes entirely curled.

Besides the continental school of Greece, the Ionian school flourished in those delightful islands which lie along the coast of Asia Minor, and chiefly in Samos and Chios. Rhæcus was a native of Samos, who lived 777 years B. C. He was a sculptor in brass, and obtained great celebrity. Telecles and Theodorus, his son and grandson, were also celebrated sculptors.

Their works in ivory, wood and metal were extant in the age of Pausanias.

The Chian school claims the merit of having first introduced the material to which sculpture owes its perfection; viz. marble. Malas, the founder of this school, is said to have the merit of this invention. He flourished 649 years before Christ. His followers were very illustrious, and owed much of their superiority to the facility of procuring the beautiful marbles of their native islands.

These sculptors left their art in the commercial cities of Greece, where protection and encouragement enabled them to pursue their labors with profit and security. It is supposed that statues made of bronze were also first introduced by the artists of Chios.

About 776 years B. C., Dipœnus and Scyllis, pupils of the Sicyon school, were celebrated for their marble statues. Their works in Parian marble were admired in the time of Pliny, and were afterwards held in peculiar veneration.

Their compositions retain much of the ancient manner; of which the characteristics were, energy, but harshness of design, animation without gracefulness, and a violence of expression which deprived the whole figure of beauty.

Elaborate finishing was soon afterwards carried to excess; undulating locks, and spiral knots of hair like shells. The drapery was wrought with the most elaborate care, while the tasteless and barbarous character of the face and limbs remained the same.

There are several colossal heads, now in the British museum, which are supposed to be the works of Dipœnus and Scyl-

lus. These, though freer from the faults of the ancient style than most of the productions of that period, afford an admirable illustration of the style of ancient Grecian art.

In Magna Grecia also, sculpture was gradually advancing in taste and excellence. Its chief seats were at Rhegium and Crotona in Italy, and in Sicily, Syracuse, and Agrigentum. Dionysius of Rhegium was the first who composed a statue of Homer. It was of bronze, and from it were taken numerous portraits of the father of verse, which are mentioned by Pliny as being common in his time. Of these there still remain two exquisite examples. Five centuries and a half before the Christian era, sculpture was practised with success throughout Greece and her colonies. The school of Sicyon continued to send forth the most numerous and the greatest artists. Of these the principal were Learchus, a native of Rhegium; Tecteus and Angelion, who erected the colossal statue of Apollo at Delos; and Perillus of Agrigentum, who cast the famous bull of Phalaris.

In the year 517 B. C. Anthemus and Bupalus, the two Chian brothers, sons of Anthermis, introduced great improvements in the art of marble sculpture. Greece and Asia strove to possess their works, many of which were afterwards carried to Rome by Augustus. On some of their statues was inscribed the following verse: 'The sons of Anthermis will render thee, O Chios, more renowned than thy vines have yet done.' From this period to the battle of Marathon, sculpture improved throughout Greece. At Athens, Pisistratus laid the foundation of a new school, which produced the greatest masters of the art. Under his protection, the most esteemed artists of all

descriptions were assembled; Eucharis famous for his warriors in armor; Callon, for his bronze statues; and Callimachus, who introduced a lightness and elegance in his figures hitherto unattained.

The Barbarini Palace yet possesses a splendid antique, representing the two Muses, the work of Canachus and Aristocles, artists of Sicyon, belonging to this period.

B. C. 490, was the victory of Marathon, which destroyed the Persian power, and gave a beginning to the Grecian, or third great monarchy of the world. From this date, to the government of Pericles, intervenes a period, the brightest perhaps, in moral grandeur, in the annals of Grecian history.

The sculptors who then flourished were the immediate predecessors, and some the contemporaries of Phidias. Calamis was renowned for his horses, Critias for his statues of Harmodius and Aristogiton—Onatas for his admirable statue of Gelon, King of Syracuse; and Glancias for an iconic figure of Theogines, of Thasos. But Pythagoras, a native of Rhegium, surpassed all his predecessors. Some of his works exhibited deeper sentiment and truer feeling than had yet appeared in any work of statuary.

His chief works were his statues of Euthymus and Astylas, conquerors in the Olympic games; and his statue of Philocletes, remarkable for justness of proportion, and delicacy of style.

Myron was a native of Eleutheræ, and exercised his profession chiefly at Athens. The decline of his life corresponds with the earliest labors of Phidias. He thus unites the first and second ages of Grecian sculpture; and in many of his

works combined the greatest beauty of style, with the remaining harshness and defects of the primitive manner.

His chief works were in bronze; his most colossal, in wood. No original of his has descended to us, but his famous *Discobolus* is preserved to us in many antique copies. His compositions were distinguished for energy, science, and truth. His statues of Bacchus, Erichtheus, and Apollo, executed by order of the state, were the admiration of Athens.

His representations of animals were admirable, and thirty-six are still extant, composed in praise of his famous heifer. In representing the mere external form, Myron carried the art of sculpture to perfection; but, in touching the heart, or raising the imagination, his genius failed.

The Grecian sculptors had now, however, discovered, that to render a work of art beautiful as a whole, the parts and proportions must correspond with the general character. This at least was an admirable ground-work for the sublimity and refined taste of the beautiful, which distinguished the next era.

CHAPTER III.

Birth of Phidias—Great men who flourished at the same period—His works divided into three classes—Description of his Olympian Jupiter—Of his Minerva—Admiration excited by these works—Of his statues in marble and bronze—Improvements introduced by Phidias—Description of the temple of Minerva—Scholars of Phidias, with some account of their works—Contemporary artists—His banishment and death—Remarks upon the style of Phidias.

PHIDIAS was born at Athens, in the seventy-second Olympiad, 490 years before the Christian era. He was the son of Charmidas, an Athenian citizen, and studied under the sculptor Eladas. He flourished at the same period with the philosophers, Socrates, Plato, and Anaxagoras; with the statesmen and commanders, Pericles Miltiades, Cimon, Themistocles and Xenophon; and with the tragic poets, Æschylus, Euripides, and Sophocles. No period could be more favorable to produce the display, and to encourage the growth of genius.

The numerous works of Phidias belong to three distinct classes: toreutic, or statues of mixed materials, chiefly ivory; statues of bronze, and figures in marble. Besides these, which include his chief performances, he also practised in wood, plaster, clay, and labored in minute carving.

He excelled in all these different styles. His grand undertakings were executed with sublimity and force; and his minute labors with truth and simplicity.

To the first division belong his Olympian Jupiter, and the Minerva of the Parthenon. The former, which has excited the wonder and praise of succeeding ages, was placed in the Temple at Elis. It represented Jupiter sitting on a splendid

throne, carved with exquisite skill. In his right hand he held a sceptre, in his left he extended victory to the Olympian Conquerors. His head is crowned with olive, and his pallium decorated with birds, beasts, and flowers.

The four corners of the throne were dancing Victories, each supported by a sphinx, tearing a Theban youth. At the back of the throne, were the three Hours, or Seasons, and the three Graces. On the pannels and base were represented various stories of the heroic ages; and on the pedestal, an assembly of the gods, the sun and moon in their cars, and the birth of Venus. The height of the work was sixty feet. The statue was of ivory, enriched with golden ornaments and precious stones, and has with justice been esteemed one of the seven wonders of the world.

His Minerva was forty feet high, composed of gold and ivory, and fully equal to his Jupiter in beauty of workmanship and richness of material. The goddess was represented in an erect attitude, and clothed in a flowing tunic. In one hand she held a spear, and upon her head was a casque. On the ground was her buckler, exquisitely carved; the concave side representing the war of the giants; and the convex a conflict with the Amazons. Among the Athenian combatants was a portrait of Phidias himself, and his patron, Pericles.

On the golden sandals was sculptured the battle of the Centaurs, praised by historians as a perfect gem of minute art.

So much were these works admired, that they were regarded as having added majesty to religion itself; and it was esteemed a misfortune to die without having beheld them; yet Phidias himself disapproved of the mixed effect produced by

the combination of different substances; and powerful as the impression was of these colossal statues, rising in all their magnitude amid the dim light of the ancient temple, yet the effect produced was altogether different from the solemn repose—the simple majesty of expression, in which the true sublimity of sculpture consists.

Of the bronze and marble statues of Phidias, the most celebrated were his Venus, placed by the Romans in the temple of Octavia; and two Minervas, one at Lemnos, and the other in the Acropolis. The last was of such lofty proportions, that her crest and helmet might be discerned above the battlements of the citadel at a distance of twenty-five miles; a land-mark to the Athenian mariner, as he rounded the promontory of Sunium.

The character of the ancient figures was stiff and meagre, with poor drapery, resembling geometrical lines. The superior genius of Phidias gave a grandeur to his compositions, a grace to his groups, a softness to the flesh, and flow to the drapery, unknown to his predecessors.

The temple of Minerva in the Acropolis was built by Ictinus and Callicrates, under the direction of Phidias, and formed a worthy shrine for the magnificent statue of the goddess. The two pediments of the temple were each eighty-eight feet long, filled with groups and statues from eight to nine feet high. The subject of the western pediment related to the birth of the goddess, and her introduction to the gods; that of the eastern to the dispute between Neptune and Minerva for the patronage of Athens.

A frieze of 380 feet, round the wall of the temple under the

portico, was decorated with the procession of the Grecian States in honor of Minerva, in chariots and on horseback, bearing offerings and presenting the sacred veil, while the gods upon their thrones were assembled in solemn state to witness the ceremony.

Specimens of the metopes and basso-relievos under the portico astonish us by their grandeur, to which the utmost simplicity and elegance are united; and it is fortunate for the arts in Britain, that they possess various undoubted originals of Phidias, which will for ever supply a criterion by which to estimate all that is beautiful and great in the art.*

Of the scholars of Phidias were Alcamenes, celebrated for his Venus Aphrodite, to which Phidias is said to have given the last touches, and Agoracritus of Paros. Among his contemporaries, Polyclethus, the second of his name, has been thought by some to equal the great Athenian in majesty. His most celebrated performances were the statues of two youths,

* Some have supposed that the famous statue of the Apollo Belvidere, which now adorns the Vatican, was copied from an Apollo by Phidias—but others regard it as the work of Calamis, an Athenian statuary. Sublime in beauty, and terrible in anger, this wonderful statue excites the admiration at once of the ignorant and of the learned.

‘ Or view the Lord of the unerring bow,
The God of life, and poesy, and light—
The sun in human limbs arrayed, and brow,
All radiant from his triumph in the fight;
The shaft hath just been shot, the arrow bright
With an immortal’s vengeance; in his eye
And nostril beautiful disdain, and might,
And majesty, flash their full lightnings by,
Developing in that one glance the Deity.’

This poetical description is equally correct and beautiful.

the Diodumenes and the Doryphorus, so called from their action of binding the head with a fillet, and bearing a spear. The latter statue was a model of perfect proportion, which every succeeding artist, even Lysippus, considered as his standard.

Ctesiphon also was an artist who disputed with Phidias himself the public prize of merit for a statue of Ephesian Diana; and he has been frequently considered, though probably without foundation, as the sculptor of the finest specimen of art now in existence—the Dying Gladiator. No ancient statue has discovered so profound a knowledge of the internal structure of the human frame as this.

Among other emulators of Phidias, we hear of Critias, Nestocles, and Hegias; also of Agelades, Callon, Phragmon, Gorgias, Lacon, and Scopas. These sculptors were employed on the temples of Minerva and Theseus, and in the relieves which remain to us it would probably be easy to trace some of the artists, by a resemblance to others of their known works.

Envy drove Phidias into banishment, and, after his death, which took place some time before that of his patron, the history of art is carried forward through the most stormy and unsettled period of Grecian annals. With Phidias himself, the sublime style perfected by him seems almost to have expired. The art did not decline, but beauty and grace began to be preferred to the more heroic and masculine style of his works.

The style of Phidias, therefore, as forming an era of itself, deserves a peculiar examination. In the marbles of the British Museum, which formerly adorned the Parthenon, we may

trace his practice, and behold his wonderful conceptions. Grandeur is the prevailing principle; but it is the grandeur of simplicity and nature. There is no parade or ostentation, but an ease and grace which make us forget, as we gaze upon them, that time and labor have been employed in their formation.

The ancients compared the effects produced by the works of Phidias, to those of the eloquence of their greatest orators; in which the whole soul was borne along in one engrossing feeling. But Demosthenes was stern and severe; Phidias sweet and gracious, even while energetic.

To use the language of the ancients in speaking of him, he united the three great characteristics of truth, grandeur, and refinement. His practice was scrupulous in detail, yet wonderful for its majesty, gravity, breadth, and magnificence. His handling was rapid, broad, and firm, yet never departing from minute correctness.

In this happy union of nature and imagination, of lofty sentiment and simple truth, Phidias stands without a rival among the masters of the ancient world.*

* In speaking of the ancient statues, the famous antique Torso must not be forgotten, though it is quite uncertain to what period it refers. It is the fragment of a statue, supposed to have been that of the Hercules Farnese, of which nothing remains but the trunk, as the name imports. It has excited the admiration of connoisseurs, and the disputes of antiquaries. 'Who,' says Sir Joshua Reynolds, 'ever looked at the Torso without feeling a warmth of enthusiasm, as from the highest efforts of poetry? A mind elevated to the contemplation of excellence perceives in this defaced and shattered fragment, the traces of superlative genius, the relics of a work on which succeeding ages can only gaze with inadequate admiration?'

CHAPTER IV.

Progress of sculpture in Greece—Its third style—Masters who flourished in the intervening period—Their most celebrated works—Birth of Praxiteles—The Venus of Cnidos—Style of Praxiteles—His chief works—Birth of Lysippus—His principal compositions—The Venetian Horses—State of the art at the death of Alexander the Great—Artists who flourished after Lysippus and Praxiteles—The Colossus of Rhodes—The Laocoon—Fall of the arts in Greece.

SCULPTURE had now advanced progressively, from a style of simple and severe majesty, to one of more studied elegance and softer character. This change had already commenced in the life-time of Phidias, and was developed by those artists who flourished at the commencement of the Macedonian Empire.

The third style is termed the era of the Beautiful. It commenced with Lysippus and Praxiteles; but between these two divisions of Greek sculpture, the Grand and the Beautiful, several artists worthy of notice formed a kind of intermediate chain.

The names of nearly fifty sculptors of this intervening period, have been handed down to us by Pausanias, Strabo and Pliny. Among these, Naucydes was the author of that beautiful figure, holding a discus, and measuring the distance in his own mind, of which various antique copies remain; and which is remarkable for its fine position, sweet variety of contour, and unaffected expression.

Scopas, the author of the famous group of Niobe, was born 370 years before Christ; and was the most eminent artist of his time. His Niobe is now in the Florentine gallery. The

sentiment expressed in her countenance, is the sublimity of maternal affection. She exposes her own life, to shield her child from the celestial arrow. The separate statues of Niobe's children, are remarkable for the same heroic beauty which distinguishes the countenance of their mother;—but mingled with fear and agony.

Scopas was also the sculptor of Venus, now in the British museum. Grace, softness, and truth, were the characteristics of his style.

Leocharis, Bryaxis, and Timotheus, were contemporary artists, and assisted in the erection of the tomb of Mausolus, which was built under the direction of Scopas.

Ctesilas was famous for his wounded man, in whom life still remained. It is probable that this statue is the same as the Dying Gladiator.

Praxiteles was born in the 104th Olympiad, 364 years B. C. He was a native of Magna Grecia, but of what town, is uncertain. He is celebrated for many works—but he is immortalized as being the sculptor of the Venus of Cnidos; which offered the first idea of the famous Venus de Medicis.

The temple, in which this celebrated statue was placed, was entirely open; because, from every point of view, the statue was equally admirable. Many sailed to Cnidos for the purpose of viewing it.

This Venus was still in Cnidos, during the reign of the emperor Arcadius, 400 years after Christ. The Venus de Medicis, which adorns the Florentine gallery, has furnished matter of dispute to the learned; but from the Venus of Praxiteles,

was certainly taken the idea of that perfect statue, which 'enchants the world;'

'The unruffled mirror of the loveliest dream,
'That ever left the sky on the deep soul to beam.'

Praxiteles was the first, perhaps the sole, master who attained the true ideal in female beauty—the perfect union of feminine grace, with the dignity of intellectual expression. His *Venus of Cos* was the perfection of a draped statue.

Among his other known works, were his *Satyr*, *Cupid*, *Apollo*, the lizard-killer, and *Bacchus* leaning on a fawn. These still remain, either in originals or repetitions.

Praxiteles succeeded in uniting softness with force, elegance and refinement with purity and simplicity—and external beauty of form with the colder but loftier charm of expression emanating from the mind.

Lysippus, the contemporary and rival of Praxiteles, was born at Sicyon, in the 114th Olympiad. He was originally a tinker or brazier, but the consciousness of genius, raised him out of this low sphere, and he applied himself to study under the painter Eupompus.

The chief works of this great master, were in bronze. His *Tarentine Jupiter*, sixty feet high, was equal in magnitude to any undertaking in the ancient world; and twenty-one equestrian statues of *Alexander's* body-guard, who fell at the *Granicus*, must have been a work of extraordinary labor.

But he was not only famous in great works; he produced others of the most delicate and beautiful description. Exquisite finish, a faithful imitation of nature, and a perfect knowl-

edge of symmetry, distinguished his works. Alexander the Great held him in such high estimation, that he forbade any one else to cast his statue, upon pain of death. And centuries afterwards, an insurrection of the Roman people, which made the tyrant Tiberius tremble in his palace, was caused by the removal of one of the statues of Lysippus, from the public baths.

Of the six hundred and ten works attributed to Lysippus, not one survives.

The famous Venetian horses, which formerly stood on the Place Carousel in Paris, and have since been restored to St. Mark's, have been attributed to Lysippus; but on doubtful testimony. They are besides wholly unworthy of his reputation.

With the death of Alexander, the arts declined in Greece, but it was a brilliant and a long decline, and extended through nearly two hundred years, from the dismemberment of the Macedonian empire, till Greece became a Roman province.

To this period, belong many of the antique marbles, now remaining. The names of Cephissodorus, the son of Praxiteles, and of his pupils, and those of Lysippus, Tauriscus, Eubolas, Pamphilus, Polyceutas, and Agasias, are celebrated in the annals of Greek sculpture. The famous work of Agasias was his heroic statue, of the Fighting Gladiator. The famous Colossus of Rhodes is supposed to have been the work of Chares, a pupil of Lysippus. It was a brazen statue of Apollo, or the sun, placed across the entrance of the harbor, its feet placed upon two rocks, so that the Rhodian vessels could pass under its legs. It was seventy cubits high, or one hundred English

feet. Few persons could embrace its thumb. Sixty years after its construction this monster of art was laid low by an earthquake, which broke it off at the knees. When the Saracens conquered Rhodes, A. D. 684, it was beaten to pieces, and sold to a Jew merchant, who loaded above nine hundred camels, with its spoils. Some authors believe that Chares commenced the statue, but that Laches, his fellow countryman, finished it after a labor of twelve years, and placed it upon its pedestal. It was ranked among the seven wonders of the world.

After this, the labors of the artists seem to have been chiefly confined to copies of the works of the older masters; or to marble repetitions of the ancient bronzes. One bright interval arose in Greece, upon the declaration of freedom to their states by the Romans.

For thirty years after this period, sculpture was cultivated with success by Antheus, Callistratus, Polycles, Apollodorus, and many other great masters. The famous group of the Laocoon, is supposed to have been the work of Apollodorus, Athenodorus, and Agesander of Rhodes.

The agony of the father and his sons; the children's appeal to the father, and the father's to the gods, is pathetic in the extreme. The convulsed rise of the youngest child from the ground produces an electrical effect.

‘ Or, turning to the Vatican, go see

Laocoon's torture dignifying pain—

A father's love and mortal's agony

With an immortal patience blending—vain

The struggle ; vain, against the coiling strain

And gripe, and deepening of the dragon's grasp,

The old man's clench ; the long envenom'd chain
 Rivets the living links,—the enormous asp
 Enforces pang on pang, and stifles gasp on gasp.'

But the Achæan League was dissolved; the independence of Greece terminated, and the knell of freedom and the arts resounded through her land.

CHAPTER V.

Two divisions of sculpture in Italy—Remains of Etruscan sculpture—Etruscan medals, gems, and vases—Fall of the art in Etruria—Of sculpture at Rome—Plunder of the Grecian cities—Anecdote of a Roman General—State of the art till the reign of Hadrian—New style introduced in Rome—Close of the annals of ancient art—Remarks on the superiority of Grecian sculpture, and its causes.

THE history of sculpture in Italy may be divided into two distinct classes; the Etruscan and the Roman. Of the former we have already spoken, as having attained an equal if not a prior degree of excellence, as compared with Greece.

The remains of Etruscan sculpture are not numerous, and of these the authenticity of some is doubtful. They consist of medals and coins; statues of bronze and marble; relievos; sculptured gems; engraved bronze; and paintings.

The coins and medals are the most numerous and beautiful. They are all cast of a compound metal. Of the statues, it is difficult to decide whether they are Greek or Etruscan. Engraving upon gems was brought there to great perfection at

an early period. Of this minute but beautiful art, the oldest specimen now extant represents five of the seven chiefs who fought against Thebes. Of these the workmanship is rude; but there are other Etruscan gems, called *scarabei*, from their resemblance to the shape of a beetle, which are exquisite performances.

The most curious and most numerous remains of Etruscan art are their engraved bronzes, called *patera*, which were small vessels used in sacrificing, circular, and with a handle. It was after the Etrurian territory was reduced to the limits of Etruria Proper, that the national arts flourished there; and that their national style was formed. But the Romans invaded their tranquillity. Etruria sunk beneath their rude despotism, and 480 years after the building of Rome the Etruscan school ceased to exist.

Sculpture was never cultivated in Rome as a native acquirement. For a long period of years, the victorious and warlike Romans possessed only sufficient knowledge to value the genius of others. From Volsinium alone they carried off two thousand statues, and from Rhodes three thousand. Marcellus plundered Syracuse of her numerous works of art, as trophies of his victorious arms.

Rome was enriched with the plunder of Greece, and we are told that Cato opposed the introduction of Greek statuary, fearing lest its divine forms would expose to ridicule the rude and uncouth Roman deities. When Corinth was sacked of her treasures, the inhabitants offered a large sum for a picture of Bacchus which the Roman soldiers had converted into a table. The Roman general instantly suspected that the picture must

contain gold, from the value which they set upon it, and delivered it to a messenger, ordering him to carry it safely to Rome, under penalty of being obliged to paint one equally good. Thus the republican taste was pretty much in keeping with the state of the art at Rome, characterized by Tibullus, when he says,

‘ In paltry temple stood the wooden god.’

During the latter period of the commonwealth, Sylla, Pompey, and Cæsar attempted in succession to encourage the art in Rome. But they only succeeded in collecting in their capital numerous Grecian sculptors, who employed their talents in immortalizing the features of their conquerors.

The sculptors of the Augustan age are all Greek, and chiefly Athenian. The most eminent were Pasiteles, Arcesilaus, Zopirus, and Evander.* From Augustus to Trajan, a period of 140 years, the principles and practice of the Greeks continued to be observed. The arches raised to Titus, Trajan, Marcus Aurelius, Severus, and Constantine, were all executed by Greek artists.

They breathe the spirit of the people they commemorate. The figures consist of mobs of Romans in armor, bearing down scattered Germans, Dacians, and Sarmatians—soldiers felling timber, binding captives and slaughtering without mercy. The whole are vulgar in the conception, and savage in sentiment.

In the reign of Hadrian, a new style of sculpture was introduced, which may be properly considered Roman. It is char-

It is probable that the beautiful group of Cupid and Psyche was the work of an artist of this period.

acterized by minute finish; the labor of the hand, with little invention of the mind. Over all, there is an air of studied and affected refinement, with no expression of nature or character.

From the reign of the Antonines, to that of Constantine, sculpture in Italy declined rapidly; and after Constantine, the annals of ancient art may be considered as closed.

Yet Grecian geuius never wholly slumbered. In the midst of every disadvantage, conquered and enslaved, they still continued to exercise the art of design. Even till the taking of Constantinople by the Turks, in the fifteenth century, they employed themselves in small works of great elegance and beauty.

Their manifest superiority over all other nations, in the art of sculpture, may be attributed to a variety of causes. The influence of climate on personal beauty is universally acknowledged. In the mild and genial temperature of Greece, the human form possessed, in perfection, all the symmetry of muscular strength, and all the delicacy of female beauty.

Models were before the eye of the sculptor, worthy to represent his brightest idea of divinity. No tyrannical laws, as among the Egyptians, impeded the progress of the arts.

Sculptors were held in high estimation; whereas amongst the Romans, the art was long considered a mere mechanical profession, and a fitting employment for slaves. Among the Greeks, an artist might be a legislator, a statesman, or a commander of armies. The greatest sages of Greece rewarded the productions of art in their general assembly, and the sculptor who had executed a work with ability and taste, was confident of obtaining immortality.

CHAPTER VI.

Effects upon the art, caused by the irruptions of the barbarians—The arts begin to revive in Italy—Western Europe derived its knowledge of Sculpture from the Greeks—Preserved by them during the dark ages—Cathedral of Pisa—Of Nicolas Pisano—Andrea Tafi—Chief masters in the 14th century—Donatello the Florentine—Some account of his works—Progress of Sculpture in the 16th century—Chief artists of that period—Remarks upon the state of the art, and its characteristics during the 14th and 15th centuries—Florence in the 16th century—First works of Michael Angelo—Character of his Sculpture—His most celebrated compositions—His cotemporaries and pupils—Of Torrigiano—Benvenuto Cellini—State of the art at the close of the 16th century.

From the fifth to the tenth century of the Christian era, the irruptions of the barbarians into the provinces of the Roman empire, spread universal devastation. The works of ancient genius were buried under the ruins of temples and palaces; and the finest monuments of architecture were converted into fortresses.

It was not till the dawn of liberty, in the republican cities of Italy, that the arts began to emerge from darkness. Venice, Genoa, and Pisa were the first to enrich their countries by commerce; and the Venetians, in the building and decoration of St. Mark's, first began to emulate the style of Grecian sculpture.

Schools of painting, sculpture, and architecture, were formed in Italy in the eleventh and twelfth centuries; and the talents produced in them were employed in the cause of religion.

There can be little doubt that the art of sculpture was derived by western Europe from the Greeks. Even during the reigns of those emperors, by whom the Christians were most

cruelly persecuted, when obliged to worship their God in the silence and darkness of sepulchral chambers, they adorned these retreats with portraits and subjects from scripture. And when Constantine and his successors built the Santa Sophia, and the church of the Apostles at Constantinople, they were adorned with Grecian mosaics and statues.

There still remain, in the libraries of the Emperor of Austria and the King of France, Greek works of great beauty, executed during the middle ages. In the eleventh century, the splendid church of Pisa was built by a Greek artist. It has received the honor of being allowed to have taken the lead in the restoration of art. Its cathedral, baptistery, falling tower, and cemetery, present a scene of architectural magnificence, which is not to be equalled in the world.

Before the close of the 13th century, sculpture began to be practised by native artists in Pisa and the neighboring cities of Etruria. The founder of this primitive school was Nicolo Pisano. The works of this master, and those of his scholars, are still to be seen in their native city.

His grandson, Andrea Tafi, a Florentine, was the cotemporary of Cimabue. He studied under the Grecian artists, who were decorating the interior of the church of St. Mark's at Venice, and afterwards went to Florence to exercise his art. There, in conjunction with Apollonius, a Grecian painter, he executed the mosaics in St. John's Baptistery at Florence.

In 1350, the first Academy of Design was established at Florence; and before the close of the century, sculpture was successfully practised throughout Italy. Among the artists of Pisa, John Pisano, the son of Nicolo, was one of the chief

masters of his time. His statues of the Virgin and Child are highly celebrated. Both he and his father improved their taste by the study of the antique basso-relievos in the Campo Santo.

The compositions of John and Nicolas Pisano are simple and intelligible, and their female figures have much elegance of movement and drapery. Andrea Ugolino Pisano, from the school of these sculptors, designed and executed in bronze the oldest gate of the Baptistery in Florence. The compartments represent the life of St. John. His compositions have a gothic and simple grandeur. He died in 1345.

The next distinguished restorer of sculpture was Donatello, the Florentine, born in 1383. At the age of twenty he was already eminent in his profession; and many of his works might stand a comparison with the best productions of ancient Greece.

In the Santa Maria del Fiore, the cathedral of Florence, there is an alto-relievo of his, representing two singing boys; a production of extraordinary beauty. In the Florence gallery is a bronze statue by Donatello, supposed to be a Mercury, of which the delicate proportion are scarcely excelled by the best works of antiquity. His marble statue of St. George is simple and energetic. He stands upright, his hands resting on his shield before him. Michael Angelo, after admiring this statue for some time in silence, suddenly exclaimed, 'March.'

It was also to a statue of Donatello's representing St. Mark, that the same great master addressed the emphatic words, 'Marco, perchè non mi parli?' Donatello died in 1466, at the advanced age of eighty-three.

The fifteenth century to which Donatello belonged, was a splendid era in the progress of the arts. Brunelleschi was the author of a Crucifixion, which represents the suffering Saviour in a manner which the coldest eye cannot regard with indifference.

Lorenzo Ghiberti has immortalized his name by the bronze gates of the Baptistry of St. John. He occupied forty years in this work. The subjects are upon pannels in relievo, and taken from historical passages in scripture. Michael Angelo declared that they were worthy to be the Gates of Paradise.

Among other distinguished sculptors of that period, were Jacomo della Quercia, who died in 1418; Nicolo di Banco, in 1421; Luca della Robbia, in 1442; also Francisco di Valdanbrind, and Simon dei Colle, Tuscans.

The pupils of Donatello were numerous, and include most of the chief masters of the latter part of the 15th century. The art did not languish in their hands, yet they did not add greatly to the value of modern sculpture. Andrea del Verrochio, who lived towards the close of the century, is chiefly known as being the master of Pietro Perugino and Leonardo da Vinci.

The thirteenth and fourteenth centuries may be termed the infancy of modern sculpture. With the fifteenth its manhood begins; and at the close of that period it had in some respects attained its full vigor.

The first era is distinguished by a character of truth and simplicity, which begin from the time of Nicolo Pisano. A certain degree of restraint is observable in these early labors, but they are simple and unpretending, with much sweetness and depth of feeling in the expression.

In the succeeding century, the style becomes more elevated, though equally simple and true. The execution is bold, without departing from nature.

At the beginning of the sixteenth century a spirit of refinement, and a love of elegance pervaded Italy. Florence indeed, from her peculiar advantages, soon distanced all rivalry. Her schools were open to all, and her enlightened patrons, the family of the Medici were as yet but merchants, or simple citizens.

The era has been compared to that of Pericles, and Michael Angelo was the Phidias of the country which he adorned with his labors.* Michael Angelo commenced his career as an artist, by various works of sculpture; a Sleeping Cupid, a Bacchus and young Fawn, the Colossal David, and a group of a sitting Madonna, bearing the dead Christ on her knees.

The character of Michael Angelo's sculpture has frequently been criticised as deviating from the simple purity of Grecian art; but his style is lofty and original. Force, fire, and enthusiasm animate every limb of his figures. They do not exhibit that simplicity and repose which is considered essential to the beauty of the art. The attitudes are frequently constrained, the proportions exaggerated, the forms unnatural, and seeming to possess a superhuman energy.

These works startle and astonish, but do not delight us. Still they are entitled to the first place among the productions of modern sculpture. The tombs of the Medici exhibit his style, with all its faults and its wonders. The pensive sitting

* For an account of Michael Angelo's Life, we refer to the History of Painting.

figure of Lorenzo de Medici is freer from the former than most of his other works. His recumbent statues of Daybreak and Night, in the same chapel, are mysterious and grand, and worthy of the painter of the Last Judgment.

The Moses, of Michael Angelo, on the tomb of Julius II. at Rome, is a matchless performance. Its prototype is to be found neither in art nor nature. We behold an awful and commanding being, who strikes us with wonder, but fails to inspire us with interest. It is one of the best proofs of the singular imagination of this extraordinary artist.

Torrigiano was a cotemporary of Michael Angelo, to whom the English are indebted for the monument of Henry VII. in Westminster Abbey, finished in 1510. Michael Angelo bore all his life the mark of a severe blow on the nose given him by this sculptor, in return for a sarcastic remark made by him on Torrigiano's drawing, when they were both young men, studying in the church of the Carmelites.

Benvenuto Cellini, in his own Life, gives an account of Torrigiano. He describes him as a handsome man, with an ungovernable temper, and the air of a bravo, continually talking of his feats among the *bears of Englishmen*, with whom he had resided.

His death happened in 1522, and in a melancholy manner. Having gone to Spain, he was employed by the Duke d'Arcas, to execute a Madonna and infant Christ in marble. When the group was finished, the Duke sent two lackeys loaded with money to defray the purchase, and to bring home the work. When the bags were opened, they were found to contain nothing but brass maravedis, amounting only to the small sum of thirty ducats. The disappointment so enraged Torrigiano,

that he took his mallet, broke the image in pieces, and dismissed the lackeys with their load of farthings. The grandee, enraged at the insult, impeached him before the Inquisition as an infidel and a heretic. He was condemned to lose his life by torture; and to avoid the horrors of the execution, he starved himself to death in prison.

Among the cotemporaries of Michael Angelo, were Baccio Bandinelli, born at Florence in 1487, an eminent sculptor, but who is accused of having destroyed, from jealousy, the cartoons of Michael Angelo and Leonardo da Vinci; Sansovino, who presided with celebrity over the art at Venice, and various others of considerable eminence.

Raphael di Monte Lupo was his favorite pupil and assistant; and Danti his closest imitator. John of Bologna, a Frenchman by birth, was his most eminent scholar, and famous for the grace and delicacy of his 'Venus coming from the Bath.'

Benvenuto Cellini was born at Florence in 1500, and died in 1570. He was a painter, goldsmith and sculptor. His group of Perseus and Medusa is highly esteemed.

Propertia Rossi is one of the few female names that we meet with among the sculptors of this period. She was famous for her bust of Count Guido, and two marble angels in the church of St. Petronia. She died in 1530.

At the close of the sixteenth century, the genius and principles of Michael Angelo extended their influence over the whole of Europe, though beyond the confines of Italy, the art had made little progress.

Even there, for the last thirty years, the art had been on the decline, and the seventeenth century opened with few favorable presages for sculpture.

CHAPTER VII.

Of Bernini—His style—Contemporary artists—Gonelli—Rusconi—Zumbo—Transalpine sculpture—Of the first French sculptors—Pilon—John of Bologna—Girardon and Puget—Their different styles and chief works—Succeeding artists—Of Spanish sculpture—Of Berruguese, Fernandez and others—of German sculpture—Chief artists in Germany—Present state of the art there—Of Canova—His life and works—Beauties and defect of his style—Of Thorwaldsen—Some account of his works and style—Present state of the art in Italy.

A crowd of undistinguished names followed the dissolution of the great Tuscan school. And the first great master who appeared after this era, struck into a new path, still more full of error than his predecessors. Bernini was born at Naples in 1598. His powers of execution were wonderful, but his style was in general affected and unmeaning. He considered the ancient simplicity, poverty and meanness. The compositions of Michael Angelo more forcible, but too severe. He therefore tried to introduce a third style, in pursuit of which he carried the art still farther from all that is simple and true in nature.

His object was to produce effect, by startling attitude, forced expression, and voluminous drapery. His Apollo and Daphne are his best works, which are very numerous. Bernini died in 1680. Among his contemporaries were Algard and Fiammingo, both sculptors of merit. Gonnelli, surnamed the blind man of Cambassi (the name of his native town in Tuscany) executed several figures in *terra cotta* after losing his sight at the early age of twenty. His statue of Cosmo, First Grand Duke of Tuscany, was made after he was blind.

Camillo Rusconi, born at Milan, 1658, was the next sculptor of eminence after Bernini. He followed the principles of that artist, but his talents were inferior, and in his hands the art declined still more rapidly. Zumbo was another Italian artist, who executed his statues in colored wax. His celebrated work is *La Corruzione*, executed for the Grand Duke of Tuscany.

It consists of five figures, exhibiting a dying man and four decayed corpses. They are shocking from their truth and correctness. Zumbo died in 1701.

During the time that has elapsed, Transalpine sculpture is scarcely worthy of notice. The first eminent French sculptor appears to have been Jean Goujon, who in 1550 completed the celebrated Fountain of the Nymphs. Jean Cousin, his cotemporary, executed several works which have much delicacy and grace, but little strength or correctness.

The works of John Pilon were more remarkable for energy than for simplicity and truth. Towards the conclusion of this century, John of Bologna introduced the principles of Michael Angelo into France. He is generally reckoned an Italian sculptor, though born at Douay.

His Jupiter Pluvius was a colossal statue, so large that within the head is a capacious pigeon-house, and in the hollow of the trunk a grotto adorned with shells and fountains. He died in 1608. His numerous pupils continued his style throughout France, until the reign of Louis XIV.

Of this school, two artists, Girardon and Puget, claim to be the head. The former was an artist of great merit. He was born at Troyes in Champagne in 1630. His manner of design with a degree of hardness is yet noble, and though

cold, more correct than that of his cotemporaries. The mau-soleum of Richelieu, in the church of the Sorbonne at Paris, and his equestrian statue of Louis XIV., are his two first works.

Puget, though very opposite to Girardon in style, was the favorite of his countrymen, who are fond of comparing him with Michael Angelo. He was born at Marseilles in 1662, and in his fiery, energetic manner, is not dissimilar to the great Florentine master; but his expression is studied, his science inaccurate, and his forms want both grace and nobleness.

His best works are the statue of Milo, placed in the Park at Versailles; his Alexander before Diogenes; and his last work, which was left unfinished and is now at Marseilles, representing the plague of Milan. He died in 1694.

The succeeding artists followed his style more generally than that of Girardon. The names of Le Gros, Theodon, Le Pembre, Desgardins, Coyseveux, Vancleve, the two Coustous and Bouchardon, are among the most distinguished of those artists who flourished in France at the close of the seventeenth, and during the early part of the eighteenth century. The French sculptors of the present day are more distinguished for science, than either for feeling or invention. Their works have the correct symmetry and proportions of the Grecian statues, without possessing either their sentiment or expression.

With regard to Spanish art, Bermudez, the historian, enumerates a splendid list of native sculptors from the commencement of the sixteenth century. But in this he has shown too much national partiality, and has ranked as mas-

ters those whose names are little known, except as having contributed to adorn the churches of Spain.

Berruguete, a pupil of Michael Angelo, appears to have founded the first regular school in that country, of which Paul de Cespides was the chief ornament. This eminent man was born at Cordova, and was admirable for the elegance and purity of his drawing, as well as for the noble air of his figures.

Fernandez, at the beginning of the 17th century, followed in the style of Michael Angelo, and embellished Valladolid and other cities with his works. Pujol of Catalonia was admirable for his draperies; Montaguez, for his expressive and natural attitudes.

In the 18th century we hear of Salvador, surnamed the Roman, who died in 1776, and among a crowd of inferior names, of Philip di Castro, who contributed greatly to the improvement of sculpture in Spain. He died in 1775.

Before the 17th century, we hear little worthy of notice in German sculpture. Germany is even now more celebrated for good writers on the philosophy of the art, than for artists who practised it. Still the genius of the nation seems highly favorable to its progress there; though at present, it languishes for want of encouragement.

Rauchmuller and Messerschmidt were artists of eminence at Vienna. Schluter, of Hamburg, practised the manner of Michael Angelo. Leygebe, who died in 1683, was famous for his little equestrian statues formed out of ingots of iron. There were other German artists of note living at the commencement of the present century—among these, Nahl, Sonnenschein, and Ohnmacht; with the two Shadof's, the younger of

whom is celebrated for his exquisite and simple statue of the Spinning Girl. It is probable that sculpture will flourish in Germany, if the artists will adhere more to nature and simplicity, and avoid that striving for striking effect which has disfigured their best productions.

We have already observed the rapid decline of sculpture in Italy, in the hands of those artists who followed the false taste of Bernini, with a genius inferior to their master. Before the middle of the 18th century, truth, feeling, and beauty had disappeared from the labors of the sculptor.

It was in the midst of this corruption of taste, that the genius of Canova, appearing the brighter from the universal darkness that surrounded it, rose superior to every obstacle, and arrested the attention of Modern Europe. This distinguished artist, equally respectable for talents and virtues, was born in 1757, in Possagno, in the Venetian territory.

In his youth he followed the humble occupation of a stone-cutter. At the age of fourteen he went to Venice, where, through the benevolence of the fathers of a convent, he was enabled to set up a work-shop. After a hard struggle with poverty, which lasted for fifteen years, he produced his first great work, the monument of Ganganelli, in St. Peter's; a wonderful performance for its vigor and correctness; and yet more for its departure from the false taste of the age.

A series of two hundred compositions followed this noble production; works which adorn Europe, and might have formed the labors of a generation. They may be divided into three classes; heroic subjects; compositions of softness and grace; and monumental erections and relievos.

Some have denied his superiority in the first of these departments. They have considered him as excelling in the beautiful, rather than in the grand; yet in many of his groups and single statues, he has attained the loftiest aims of sculpture. His Perseus is remarkable for manly and vigorous beauty of form. His Pugilists is one of the most classical of modern art. His Theseus, Hercules, Ajax, and Hector with many other statues belonging to the heroic style, are all remarkable for their boldness yet delicacy of execution, as well as for their learned design.

In the second class, however, are the most beautiful compositions of Canova. His Venus recumbent, his Nymph, and Cupid, are exquisite specimens of beauty and grace. But his female forms want dignity, and when the Venus de Medici is compared with the Venus of Canova, we are forcibly struck with the superiority of the former.

Canova's Venus stands in the centre of the boudoir of the Pitti Palace at Florence, which is brilliantly illuminated, and lined with mirrors, to reflect her figure in all directions. Her attitude is constrained, and wanting in the grace and simplicity which distinguish her Grecian prototype.

In his monumental works, Canova displays all the excellence of his genius. Of his architectural works, adorned with colossal figures, the most magnificent specimens are the tombs of the Popes at Rome, of Alfieri at Florence, and of the Archduchess Maria Christina, at Vienna.

His tablets in relievo are eminently beautiful, and his grand relievo of the O'Hara family mourning over the funeral couch of the deceased wife and daughter, equal anything in the whole compass of the art.

The only defect of Canova is a meagreness, and want of vigor in his female statues. His great perfection consists in his having discovered the happy medium between the unmoved serenity of the antique statues, and the marked and striking attitudes of Michael Angelo's figures.

But it is not in himself and in his works alone, that Canova should be viewed. It is in reference to the age in which he lived, and the state of degradation in which he found the art. When we recollect this, and the elevated condition in which he left it, we must agree that no other artist has contributed so eminently to the progress of sculpture. Canova died in 1823; and there was scarcely an Italian, however elevated or mean his station, whether among the noble of the land, who were his companions, or the learned who admired his works, or the poor to whom he was a generous patron, who did not mourn his death as a personal affliction.

Thorwaldsen the Dane now occupies public notice, as the chief master of the modern school. This distinguished artist was born at Copenhagen, in 1771. His designs are remarkable for their freshness and originality, guided by the purest taste. His genius is forcible, but it is perhaps more striking from its peculiarity than from its real excellence.

His works are the creations of a fancy seeking for effect in singular combinations, rather than in general principles. His works are remarkable for simplicity and imposing expression, but his simplicity is sometimes without grace, and his severity without refinement.

Yet there are compositions of Thorwaldsen's which it is difficult to criticise; such for example as his two exquisite

pieces of Night and Aurora, his Venus Victrix, which approaches the Venus de Medicis more than any modern statue,—his simple and natural representation of a Shepherd,—or his Triumph of Alexander, one of the grandest compositions in the world.

His ideas are singular; and his powers of fancy frequently surpass those of execution. As an individual artist, he is worthy of the eminent station which he holds in Europe; but Thorwaldsen will have little influence upon the state of the arts. He stands alone, depending upon the powers of his original genius,—but he has no imitators.

The artists in Italy almost universally copy the style of Canova; but with more of the failing to which his works inclined,—elaborate grace. And it may be generally remarked, that the imitators of a great master, in their desire of modelling themselves upon his style, exaggerate his defects, and turn that which before was only on the verge of error, into a positive blemish.

CHAPTER VIII.

Effect of the Roman Conquest upon the Arts in Britain—Statue of King Cadwallo—Roman Antiquities in Britain—State of Sculpture at the period of the Saxon Conquest—Of the Crusades—Chief work of Statuary from that period till the reign of Henry the VIII.—Birth of Grinling Gibbons—Account of his life and various works, with the state of Architecture at that period—Of Caius Gabriel Cibber—His style of sculpture—His statuary at Chatsworth—His figures of Madness and Melancholy—Of Louis Francis Roubilliac—His statue of Handel, and other works—His monument to Mrs. Nightingale—His style of sculpture—His character and death—Joseph Wilton—His life and works.

AMONG the ancient Britons who lived in huts, and dressed in skins, little progress in the art of sculpture could be expected. Some rude coins have been handed down to us, which they had probably copied from Tyrian or Carthaginian models, as they had a commercial intercourse with these countries.

When the Romans conquered the island, the natives imitated their conquerors by building temples, baths, and many other magnificent structures, adorned with statues, groups, and various sculptures. Two bronze heads of Minerva and Diana found at Bath, are specimens of British sculpture during the Roman dominion.

For 200 years after the departure of the Romans, the Britons continued to cast great works in bronze. An old English author tells us that 'King Cadwallo being buried in St. Martin's church, his image great and terrible, triumphantly riding on horseback, artificially cast in brass, was placed on the western gate of the city, to the further fear and terror of the Saxons.' This statue was probably more barbarous and terrible than truly great; for when Cadwallo died in 677.

the Goths, Franks, and other barbarians, had nearly extinguished the liberal arts in Europe.

Of the Roman altars and tablets, found in Britain, the workmanship is extremely rude. They are carved in native stone. Most of the mosaics represent Bacchus, or, Orpheus playing on a lyre. Fragments of cups have been found in England, adorned with basso-relievos, beautifully modelled, of Mercury, Apollo, Venus, and other heathen deities.

The Saxons destroyed the works of Roman grandeur in Britain; and erected clumsy imitations of the Roman buildings which they had ruined. Immediately after the Norman conquest, figures of the deceased were carved in bas-relief, on their grave-stones. Examples of these may be seen in the cloisters of Westminster Abbey, and in the statues of St. Oswald and Bishop Wulstan in Worcester Cathedral.

When the Crusaders returned from the Holy War, they began to decorate the architecture with rich foliage, and to introduce statues against the columns. Specimens of these may be seen in Rochester Cathedral.

In 1242, Bishop Jocelyne rebuilt the cathedral of Wells, adorned with alto-relievos of the Creation, the Deluge, &c.; statues of kings, queens, and saints—and representations of the Last Judgment, with groups of angels and apostles attending upon our Saviour.

The statues are ill designed, and deficient in principle, and much of the sculpture is rude and severe; yet in many parts there is a beautiful simplicity, sentiment and grace, greatly surpassing more modern productions. Nicolo Pisano, he restorer of Italian sculpture, was exercising the art in Italy at the period during which this great work was executed.

Edward I. raised magnificent stone crosses to the memory of his queen, Eleanor. Three of them still remain, in England, and the statues have much grace and delicacy. They partake of the character of Pisano's school, and were probably executed by some of his scholars.

In the reign of Edward III., painting, sculpture, and architecture, were greatly encouraged. The profusion of historical sculpture, and rich foliage, which adorn the cathedrals of York and Gloucester, exhibit beautiful specimens of the art at that period.

The monuments of Aylmer de Valence, and Edmund Crouchback in Westminster Abbey, are also splendid examples of English art. The solemn repose of the principal statue, surrounded by light arches, pinnacles, and spires, ornamented with rich and profuse foliage; the delicacy of thought in the group of angels bearing the soul to heaven, the tender concern expressed in the statues ranged round the basement, forcibly arrest our attention, and elevate our thoughts to higher scenes.

But the greatest display of sculpture, left by former ages, for admiration, is the Lady Chapel of Westminster Abbey, built by Henry VII., to receive his tomb. The number of statues without and within this chapel, formerly amounted to three thousand. Torrigiano, an Italian sculptor, assisted in the formation of the tomb, but the statues are native productions.

In 1538, Henry VIII. issued an edict for the destruction of images; and in 1541, in the reign of Edward VI., an order to this effect was still more strictly enforced. Yet,

during the abasement of native art, many eminent sculptors prevented its total decline, and among these, the name of Stone may be particularly mentioned.

The first name of eminence in British sculpture, is that of Grinling Gibbons, born about 1652,—it is supposed in Holland, of English parents. Among the first specimens of his works in London, were the capitals, cornices, and eagles, of Dorset-garden Theatre.

Chance having brought him acquainted with John Evelyn, he was introduced by that accomplished writer to king Charles I., who gave the artist a place in the Board of Works, and employed him in ornamenting his palaces, and also in the chapel at Windsor, where the simplicity of the foliage executed by Gibbons, has been much admired.

In those days, the walls and projections of houses were everywhere ornamented with rich architecture, borders and entablatures of flowers, leaves, and fruit, mingled with figures of angels, birds, and beasts. All was rich and indiscriminate profusion, and the sober and severe decoration of the Greek temples was entirely forgotten.

The pedestal of king Charles' statue at Charing Cross, carved by Gibbons, is considered admirable for the beauty of its proportions, and the boldness of the touch. Among his other works, were a magnificent tomb for Viscount Camden, ornamented with figures of him and his lady, and bas-reliefs of their children.

But his chief excellence lay in ornamental carving, rather than in sculpture. The most exquisite specimens of his talents are at Chalsworth, the seat of the Duke of Devonshire, where

the birds seem endued with life, and the flowers appear to spring beneath the eye.

Walpole observes that 'there is no instance of a man before Gibbons, who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements, with a free disorder natural to each species.'

In 1714, Gibbons was appointed Master Carver in Wood, to George I., and died on the third of August, 1721.

Caius Gabriel Cibber, the forerunner of a more poetical style of sculpture, was the son of the cabinet-maker of the king of Denmark. He was born at Hensberg in Holstein, in 1630. He early discovered such talent for sculpture, that the king of Denmark enabled him to pursue his studies in Rome. Having gone to London, a short time before the Revolution, he worked for some time under Stone, the sculptor. His residence at Rome had inspired him with a classic taste, and having set up as sculptor for himself, he employed himself in the execution of allegorical statues.

Chatsworth was adorned with these productions, and amidst the natural beauties of that magnificent residence were plentifully scattered the deities and demi-gods of Cibber, all cut in freestone. The climate of England was not very favorable to this taste. Venus and the graces, bare-footed nymphs, and goddesses in light drapery, must have looked sadly forlorn and out of place, when the wind howled over the leafless branches, and the ground was covered with snow. Few of these works now remain, excepting those which are attached to the building.

The works on which Cibber's claim to original genius entire-

ly depend, are his far-famed figures of Madness and Melancholy, carved for the entrance to Bedlam.

They who see these wonderful figures for the first time are entirely overpowered by admiration and awe. They represent melancholy and madness in a manner at once poetical and terrible. They were carved in Portland stone, and are now removed to the new madhouse in St. George's Fields. Cibber died in 1700, aged seventy.

Louis Francis Roubilliac, though a Frenchman by birth, is known to the world through his English works alone, and is therefore ranked among the British sculptors. He was born at Lions, in 1695, and came to London in 1720.

There he at first worked as journeyman to an engraver, of the name of Carter. He happened one evening on his return from Vauxhall to pick up a pocket-book, containing a considerable number of bank-notes. He immediately made inquiries as to the owner, who proved to be Sir Edward Walpole, and who was so pleased with his integrity, that he became his firm patron through life. The first statue that can with certainty be attributed to Roubilliac, is a statue of Handel. He has exhibited that eminent composer in a state of rapturous meditation, when the music has fully wakened up his soul.

Every feature of his face is convulsed with delight. His very clothes seem infected with his agitation. His waistcoat is half unbuttoned, his hair in disorder. There is a pleasing air of life and reality about the figure, even while it offends against severe taste.

The figure of Eloquence in his monument to the memory of

John, Duke of Argyle, drew forth a warm tribute of praise from Canova. The sculpture of the monument has been blamed for being too vigorous and active, and as sinning in this respect against the ancient taste.

The most celebrated of his numerous works is the monument of Mrs. Nightingale, in Westminster Abbey. Mrs. Nightingale was of a noble family, young, beautiful and beloved. She died in the bloom of youth, deeply lamented by her husband. The design of the sculptor, in representing these circumstances, was at once striking and strange. No one probably has ever looked on the scene unmoved.

The dying woman lies on her couch, near which her husband stands. Death appears at an iron door, aiming a dart against his victim. The husband raises his arm to ward off the blow. This union of shadow and substance is an error and the figure of Death is ill imagined; yet the monument is a noble performance. The right arm and hand of the dying figure are considered the perfection of fine workmanship.

Life seems slowly receding from her tapering fingers, and the eyeless sockets of Death seem flashing with a malignant joy. In all the works of Roubilliac there is a visible carefulness of finish, which has been much praised, but little followed. He spared no labor on his works, and if they are wanting in sedate and tranquil beauty, they have much elegance of action. If nature and simplicity are sometimes sacrificed, still there is much poetic energy.

He was a singular man, and constantly occupied with thoughts of his profession. If he happened to be in company

with a lady whose hands were beautiful, or whose ear was well shaped, he has been known to astonish her by starting up with the exclamation, 'Madam, I must have your hand.' 'Madam, I *shall* have your ear!'

Roubilliac died on the sixteenth of January, 1762, and was attended to the grave by Hogarth and Reynolds.

Joseph Wilton, born in London in 1722, was a sculptor of little original merit, yet who rose to greater reputation than many men of superior talents. He was the first British sculptor who went through a regular course of academic study. His father, who was a plasterer, seeing his strong inclination for sculpture, placed him under the tuition of an artist of Brabant, named Laurent Delvaux. Some years after, the young Wilton removed to Rome, where he gained the Jubilee Gold Medal of the Roman Academy, given by Pope Benedict XIV.

Having spent eight years in Italy, where he made many copies of the antique statues, he returned to London, where he was patronized by the Duke of Richmond, and employed in directing the Richmond Gallery. For many centuries, sculpture had been strangely united with other professions; and charges for carving statues were mixed with tailors' bills and goldsmiths accounts. Wilton, among his other avocations, was appointed State Coach Carver to King George III.

His first public work was his monument of General Wolfe, in Westminster Abbey, which is crowded with a confused multitude of figures and emblems. There is little of original thought in the composition; which is only remarkable for a bas-relief of great beauty, representing the march of the British troops from the river bank to the heights of Abraham.

His most pleasing works were his copies of antique statues, and among his best busts, were those of Chesterfield, Chatham, and Cromwell. He acquired a large fortune, kept a splendid house, and lived ostentatiously.

He is recorded as having been a tall, portly, and handsome man; an agreeable companion, and a warm friend. But as a sculptor, he scarcely deserved the celebrity he attained in his life-time. His groups are confused mobs; his faces want dignity, and his attitudes, repose. He died in 1803.

CHAPTER IX.

Of Banks—His style of sculpture—His chief works—Joseph Nollekins—An account of his life and chief works—His monuments, groups, statues, and busts—His last visit to the academy—His death—Some remarks on his style—Of Joseph Banks—His first works—Anecdote concerning him—His statues of Johnson and Howard—Character of his style—Its merits and defects.

THOMAS BANKS was an artist, who devoted his whole life to the study of works of a poetic order, who embodied splendid images of Grecian fable, and whose aims were uniformly lofty and heroic. He was born in 1735.

He went to Rome in 1772, at a period when that city overflowed with English, both artists, and gentlemen of taste and fortune. The most distinguished of these was Gavin Hamilton, a Scottish painter, who had for many years stood at the head of art and taste in Rome, and who assisted the young sculptor both with his advice and friendship.

Banks devoted himself to the study of Grecian sculpture, and, after practising for seven years in Rome, returned to London, where his classic taste was not sufficiently appreciated. He therefore went to Russia, where he was patronized by the Empress Catharine; but the subjects on which she employed him did not suit his talents or taste, and he finally set sail again for his native land.

His first, and one of his noblest works, was the mourning Achilles. It excited universal admiration. The sculptor was proud of this noble work, and proceeded to remove it to the exhibition at Somerset-House. The wagon which carried it was overturned, and the statue shivered into a hundred pieces. He bore this misfortune with much equanimity, and as it was in plaster of Paris, succeeded in re-uniting the broken pieces.

One of his most beautiful compositions was his monument to the only daughter of Sir Brooke Boothby. She was six years of age, and is represented lying asleep on a low couch. Her cheek reclines on a pillow, her little fevered hands gently rest on each other. The delicate feet are carelessly folded together, and the whole appearance is as if the child had just turned, in the tossing of illness, to seek a cooler place of rest.

This touching work excited a great sensation at Somerset-House. Among hundreds who crowded to view it, the Queen and the Princesses stood looking at it, till they were affected to tears.

Among all his noble works, none spread his fame wider than this simple composition.

His Andromache lamenting with her maidens over the body of Hector, his Venus rising from the sea, and a Venus bearing Eneas wounded from the battle, are all splendid works. Banks earnestly desired to introduce a more poetic style into the national monuments of England,—to do for Britain what the sculptors of old did for Greece. But the English have less imagination than the Greeks. The Heathen religion, however beautiful, must to the moderns appear absurd.

Allegorical figures seldom possess much interest; and still less when mingled with reality. The idea of Victory crowning a Navy Captain has a ludicrous effect; and the features of a British sailor placed upon an antique bust, seem equally incongruous. In his monument to Sir Eyre Coote, there is a figure representing a Mahratta captive, sitting bound beside a heap of Asiatic armor. This figure is praised by artists for its fine anatomy, and by every one for its expression.

Banks died in 1805, in the seventieth year of his age. Perhaps had he turned from the poetry of Greece to that of England, from the pages of Homer to those of Shakspeare, his works would have been more popular; but it was the state of the age and not the fault of the artist, that he aspired in vain to be the classic sculptor of his nation.

Joseph Nollekins was born in 1737, in Dean Street, London. At the age of twenty-two he received a premium from the Society of Arts for a group of figures in clay; and another soon after for the model of a Dancing Fawn. In 1760, he proceeded to Italy to pursue his studies, where he was patronised by men of taste and wealth, and especially by Lord Yarborough, an enlightened and liberal nobleman.

After ten years of profitable study in Rome, he returned to London, where he formed a private studio for himself, a shop for assistants, and a gallery for models. He was admitted a member of the Academy in 1771; soon after he had presented that society with a fine cast from the Torso. He was an eccentric character, and was remarkable for strange fits of saving and sordidness.

He modelled the bust of his majesty, George III., and amused his royal sitter with his quaint and familiar manner. He also made a good bust of Doctor Johnson. Among his groups and statues, were those of Bacchus, Venus taking off her sandal, Venus chiding Cupid, and Cupid and Psyche. But his busts were better than his antique statues, for which he wanted loftiness of soul, and grandeur of idea.

His studio was a fashionable lounge for all the wit, beauty, and rank in London; and he amused his female sitters by his simple bustling manners and blunt compliments, which however were sometimes very skilful. 'Look for a minute the other way;' said he to a lady with a squint; 'for then I shall get rid of that slight shyness in your eye, which though not unusual in life, is ungraceful in art.'

Various stories are related of the frugality and domestic economy of Nollekens and his wife, a woman of a contracted mind, and whose furious jealousy of her husband occasioned many disputes in their household. During a period of ten years, Nollekens exhibited sixteen busts, five statues, and four groups. The love of the nation at this period for bust sculpture was excessive.

In the year 1808, Nollekens executed above fifty, and

among others, his celebrated heads of Pitt and Fox, and that of the Prince of Wales, which has much simplicity and elegance.

His best monumental group is that of Mrs. Howard, of Corby Castle, who is represented dying with Religion by her side, and a beautiful infant lying near her.

His Venus anointing herself, is deficient in original thought, and propriety of action; though the workmanship of the statue is fine. The Queen of Love is dropping incense on her hair from a bottle, and looking aside. Every one who sees this statue observes this last defect; and, that in pouring out liquid, her eye should have aided her hand.

From 1810 to 1816, he modelled his last and most valuable busts; those of the Duke of York, Lord Castlereagh, Lord Erskine, Lord Liverpool, Canning, and several other distinguished persons. When Lord Castlereagh was sitting for his bust, he threw some coals on the fire one very cold day, when the sculptor had gone to fetch his materials. 'Oh! my Lord,' exclaimed Mrs. Nollekins, 'I don't know what Mr. Nollekins will say!'—'Tell him, my good lady, to put them into my bill;' said the Premier.

In 1819, he paid his last visit to the Royal Academy. He was carried up stairs in a kind of sedan, accompanied by his friend Chantrey. He made some remarks on the paintings, at his departure gave a guinea to the persons who helped him into his coach, and bade farewell to the Academy forever. He was then eighty-two years old.

He died in 1823, leaving behind him a fortune of two hundred thousand pounds, which had excited the speculation and

procured him the interested attentions of numerous legacy-hunters, whom his will disappointed. After various pecuniary bequests to all his humble associates, he left the residue of his vast fortune to his friends, Francis Palmer, and Douce, a well-known antiquarian.

The chief excellence of the busts of Nollekins was their truth and simplicity; their chief defect, want of dignity and sentiment. His utter ignorance of classic lore was a great disadvantage to his poetic sculptures. He could fashion a form coldly and mechanically correct; but he wanted the high genius which can breathe a divine air into the inanimate marble.

His clay sketches present every variety of attitude and emotion; but they want fancy, and are for the most part common-place and hackneyed.

John Bacon, born in 1740, was another eminent sculptor, who infused more good English sense into his works than any preceding artist. One of his first compositions which attracted public notice, was a colossal head of Ossian. In 1769, he had the honor of receiving from Reynolds the first gold medal for sculpture ever given by the Royal Academy.

The subject is Æneas bearing Anchises from the burning of Troy. His next famous work was his statue of Mars. It was correct in outline, accurate in proportion, but wanting in heroic sentiment and lofty expression. He was afterwards introduced by Archbishop Maskham to George III., and employed in modelling the royal bust. The King was not only pleased with his skill, but with his modesty and simplicity, and became his firm patron in after life.

His monument for the illustrious Chatham, excited the admiration of all London. It represents the statesman standing high in the centre; while Commerce and Manufactures under his protection pour plenty from the four quarters of the world into the lap of Britannia. 'The figures have been blamed as being too full of action, and too affectedly picturesque; but the whole has an imposing effect. It is of this monument, that Cowper speaks, when he says:

'Bacon there
Gives more than female beauty to a stone,
And Chatham's eloquence to marble lips;
Nor does the chisel occupy alone
The powers of sculpture, but the style as much.'

He was much criticised by his professional brethren for his ignorance of the antique style. To rebuke their sarcasms, he modelled a head of Jupiter Tonans, gave it a time-worn look, and upon producing it among the connoisseurs, had the satisfaction of hearing them inquire with one voice from what temple it had been brought.

'The boasted antique,' said he 'is to be found in nature. It was but the result of poetry acting upon the actual form and mind of men.' In all that he did there was a plain meaning, and a sentiment which lay on the surface.

In 1780, the reputation of Bacon had spread over the island; his works had found their way into cathedrals, collections, and galleries. Orders poured upon him from all quarters; and he received innumerable lucrative commissions for monuments, groups, and statues.

When his colossal statue of the River Thames was exhibit-

ed in Somerset-House, the royal family went to see it. 'Why did you make so frightful a figure?' said Queen Charlotte, turning to the sculptor.

'Art,' replied the artist with a bow, 'cannot always effect what is ever within the reach of nature,—a union of beauty and majesty.'

Bacon was a pious man; much occupied with religion, and author of several works on religious subjects. He also wrote disquisitions on sculpture, but amidst all his other occupations, continued to labor arduously in his profession. Among his best works are his statues of Johnson and Howard, in St. Paul's Church. The statue of Johnson represents the learned man in an attitude of profound thought, with a serious, surly aspect, well suiting his character.

The drapery of the robe in which he is clothed, is well arranged; the whole is simple and dignified. Howard is represented trampling upon chains and fetters, with a key in one hand, and a plan for the improvement of jails and hospitals in the other. His face is full of benevolence, and he seems to be descending into a dungeon on an errand of mercy.

But in general, the genius displayed by Bacon was not of a high order. He had little imagination, though a good deal of external grace. He was always neat, skilful and elaborate in the workmanship of his statues. But his original education seems to have fettered his mind, and he had no other resource but in personifying the virtues or talents of the person whom he was desired to commemorate. If the deceased were a poet, Poetry was seen bending over his urn; if a navy commander, Britannia shaking a thunderbolt over the ocean was his sym-

bol; if an honest statesman, Truth is seen trampling upon Falsehood, or Honor presenting him with the order of the Garter.

But when he had known familiarly the person whose statue he was commissioned to make, he threw off this hackneyed taste; brought the original before his mind, and seldom failed in his attempt to embody the image with truth and simplicity.

CHAPTER X.

Of Mrs. Damer—Compliments paid to her works—Her sleeping dogs and busts—Her studies and travels—The ladies canvass—Her chief works—Her interview with Napoleon—Her wit and beauty—Remarks on her sculpture—Birth of Flaxman—His early genius—His first works—He marries and goes to Rome—His subsequent compositions—Designs from the Iliad, Odyssey, &c—An account of his principal works in England—Singular anecdote concerning him—His death—General remarks on English sculpture.

THE annals of statuary record few artists of the fair sex, and the name of Mrs. Damer is worthy of notice—less for her skill in the art of sculpture, than for her having forsaken society in all the pride of youth, loveliness and high birth, to devote herself exclusively to its practice.

She was born in 1748, was the only child of Field-Marshal Henry Seymour Conway, brother to the Marquis of Hertford, and of lady Caroline Campbell, daughter of John, Duke of Argyle.

It is said to have been scarcely credited in London, when related, that the beautiful Miss Conway had become a worker

in wet clay, with a mob cap on her head to keep off the dust, and an apron to preserve her silk gown and embroidered slippers, and that with an iron hammer in one hand, and a steel chisel in the other, she had begun to carve heads in marble.

According to her cousin, Horace Walpole, she rivalled the antique in her busts and poodle-dogs. The graceful touch of her chisel was celebrated by Dr. Darwin; and Cerrachi, who plotted against the life of Napoleon in 1802, and suffered by the guillotine, executed her statue as the Muse of Sculpture. Perhaps a little flattery to such an artist was excusable.

She secured the good opinion of Horace Walpole by becoming an inveterate whig, and by carving two marble kittens, for his collection of curiosities at Strawberry-Hill. She studied under Bacon, and took a few lessons from Cerrachi. She married the Hon. John Damer, son of Lord Milton; who wasted a princely fortune in extravagance, and ended his life by suicide. After his death, Mrs. Damer travelled through France, Spain and Italy, dividing her time and talents between sculpture and politics.

She made a group of sleeping dogs for her brother-in-law, the Duke of Richmond; and took busts of the Duchess of Devonshire, Lady Melbourne, and her father, Marshal Conway.

It seems doubtful which of her productions were her own; and in which she received assistance. In order to enter more fully into the merits of antique sculpture, she studied Greek and Latin with assiduity; and imagined herself destined to act a great part in the theatre of British genius. Visions of future glory were ever before her mind, and she hoped be-

fore her death to hear herself styled Damer the Sculptor, rather than the Hon. Mrs. Damer, daughter of the Seymours, the Conways, and the Campbells.

She returned from the galleries of Rome and Florence to take an active part in the famous Ladies Canvass, when the Westminster election was fiercely contested, and ended in the return of Charles Fox as member; and when three ladies of birth, beauty, and wit, dividing Westminster into equal parts, set out with the determination of conquering the whole motley mob of voters, and leading them to the hustings to vote for the whig candidate.

These adventurous ladies were the beautiful Duchess of Devonshire, well remembered by all the old electors, Mrs. Crewe, and Mrs. Damer.

But sculpture still occupied her principal time. She executed heads both real and imaginary. Queen Caroline, Isis, Thalia, Fox, Napoleon, and Nelson were among her works. She was fond of recording Napoleon's sayings and remarks, and of relating the unbounded kindness shown to her by Josephine, whom she had known in former days as the Viscountess Beauharmois.

When she returned some years afterwards to Paris, she found the fortunes of Napoleon clouded, and a new empress on the throne of Josephine. She requested an audience of the emperor, and presented him with the bust of Fox. He received her with kindness, and gave her a magnificent snuff-box set in diamonds, and now in the British Museum.

On the death of Horace Walpole, in 1797, she became owner for life of his celebrated gothic villa, Strawberry Hill.

Here, during the rest of her life, she set up her modelling-tools in the summer, removing them in the winter to Park-Lane. She died in 1828, in the eighty-eighth year of her age.

In person, Mrs. Damer was slim and elegant; in her youth she was eminently beautiful; her manners were delightful, and her conversation brilliant. As the works of a female of rank and fashion, her busts may be entitled to praise; but as an artist, her merits were of a middling order. She had little execution, and not much poetic feeling. She seems to have succeeded only in what was gentle and agreeable. Her *Thalia* has little dignity; her *Nelson* is wanting in heroic expression; and her *Fox* in intellectual capacity.

There is no ease of hand, no nicety of stroke, or mark of skill in her works. She seems to have planned much and executed little, and to have been,

‘Fond to begin, but for to finish loth.’

Flaxman, the most distinguished name in modern sculpture, was born in 1755, in the city of York. His father was a moulder of figures, and a diligent man in his profession. From his childhood young Flaxman was of a serene temper and an enthusiastic turn of mind, and gave early indications of his love for the art.

As a child, he made a number of small models in plaster of Paris, wax, and clay; some of which are still preserved, and have considerable merit.

In his fifteenth year he became a student of the Royal Academy. In 1770, he exhibited a figure of *Neptune* in wax;

and in 1827 his marble statue of John Kemble. These were his first and last works, and between them was a period of fifty-seven years, intensely devoted to the pursuit of sculpture.

Among his other engagements he was employed by Mr. Wedgewood, in modelling for his celebrated manufactory; and the designs which he made for this porcelain were wonderfully simple and beautiful. One of his best works before he went to Italy was his group of Venus and Cupid, and his monument to the memory of Mrs. Morley, who, with her infant, died at sea. The mother and child are rising from the waves, and are received by descending angels. It is an exquisite work, full of that more than mortal beauty so proper to the subject which it represents.

In 1782, Flaxman married Miss Ann Denman, an amiable and accomplished woman, who accompanied him to Italy in 1787. It is said that he resolved to pursue his studies there, in consequence of Sir Joshua Reynolds having exclaimed, when he heard from himself of his marriage, 'Oh, then you are ruined for an artist!'

At Rome, he executed various designs from Homer, Æschylus and Dante, well known and admired throughout all Europe. In these beautiful designs, all is grave, severe and simple, although the scenes of carnage and peril are softened by the frequent introduction of female figures into the groups. He executed thirty-nine illustrations of the *Iliad*; the first representing Homer invoking the Muse.

Venus presenting Helen to Paris, is a composition full of tenderness, and delicacy; and in the meeting of Hector with

Andromache and his child, there is a mixture of dignity and matronly love which can hardly be too much praised. Again, in his more stormy scenes, there is a subdued tone necessary to sculpture, even while vividly expressing the most energetic actions; as in his Achilles striving with the Spirits of the Rivers, and the Gods descending to Battle.

In his designs from the *Odyssey*, perhaps the most pleasing is the Departure of Ulysses with his bride for Ithaca. Her father entreats Penelope to stay; her husband leaves it with herself. She says nothing, but covers her face with her veil, and turns from Lacedæmon.

It is to the patronage of Mr. Hope, the author of *Anastatius*, that England owes the next great series of Flaxman's works; the *Illustrations of Dante*, where the genius of the artist was displayed in all its variety of power, whether in the horrible, the beautiful, or the affecting.

In 1794 he returned to London, where his first work was his monument of Earl Mansfield, for Westminster Abbey. In 1797 he was elected an Associate of the Royal Academy, and in 1810, Professor of Sculpture to the Academy, where he delivered his lectures every season, with but few omissions, to the last year of his life.

A rapid succession of noble works from his hand gave proof that a sculptor had at length appeared to vindicate the dignity of national genius. One of his finest works is his monument to the memory of the family of Sir Francis Baring. It is among the most splendid pieces of sculpture in England.

During the peace of Amiens in 1802, Flaxman visited Paris, where he refused to be introduced to Napoleon, whom

he regarded as the enemy of his native land; and repulsed the proffered civilities of David the painter.

The works in which his genius delighted were the illustration of poetical passages from the Bible. It was these which chiefly spread his fame through distant lands. Even the remote kingdom of Tanjore acknowledged his genius. He made a statue of the Rajah himself, and one of Schevartz the missionary, both of which are now in the East, and are noticed in the Journals of Bishop Heber.

His Shield of Achilles has been ranked among his best works, but some of his noblest productions belong to his latter days. Such as his Psyche, his Pastoral Apollo, the statues of Michael Angelo and Raphael, and the group of the Archangel Michael and Satan.

It was in the winter of 1826, that a stranger called early one morning upon Flaxman, and presented him with a book bearing the singular title, 'Al Ombra di' Flaxman.' He informed him that he had just received it from an Italian artist, who, believing in a report spread throughout Italy that Flaxman was dead, had published this account of his life and works. 'No sooner was it published, continued the visitor, than the story was contradicted, and the author now begs that you will accept the work and his apology.'

This singular occurrence happened on the 2d of December, 1826. On the 7th day of the same month, Flaxman died. He was buried in the church-yard of St. Giles, in the Fields; his body was accompanied to its resting-place by the President and Council of the Royal Academy.

Flaxman was small in stature, and slim in form. He had

large piercing eyes, and a noble forehead. His domestic state was happy; his life simple and blameless, he was mild and charitable, and a perfect example of a truly virtuous man.

He was among the first to awaken the dormant energies of sculpture, and to restore the simple and grand style of antiquity, since the best ages of Greece, more deep feeling and true taste are nowhere to be found than in his works. In the loftiness of his conceptions he surpassed both Canova and Thorwaldsen, though perhaps inferior to the former in the graces of composition.

Since the introduction of the Phidian marbles into England, every department of taste has been improved, and the English artists, headed by the celebrated Chantrey, are now pursuing a path which must infallibly lead to perfection; nor can any school in Europe boast of more vigorous practice, or sounder principles, than the British school at the present era.

CHAPTER XI.

Science necessary for a sculptor—Earliest sculpture—Different passions expressed on the Human face—Sculpture of inferior animals—Horses of the Elgin marbles—Remarks on the Grecian statues—In what sculpture differs from painting—Of composition divided into three classes—Heroic composition suitable to sculpture—The Grecian idea of perfect composition—Errors of the moderns in composition—Of style—The Grecian beau ideal of beauty—Remarks on coloring statues—The colossal works of Phidias—The ancient maxim with regard to sculpture—Of proportion—Drapery.

BEFORE the arts of design could be cultivated with success, science must have attained a certain degree of perfection. A knowledge of proportion was necessary to regulate the height, breadth and thickness of the human body; of geometry and mechanics, to determine the powers and extent of motion, and of anatomy, in order to understand the structure of the bones, muscles, &c., without a knowledge of which the figure cannot be correctly represented.

The earliest imitations of the human figure in all ages have been rude, disproportioned and insipid; because the human form must be understood before it can be imitated. Professor Camper has shown in his Lectures that the figure and organization of man contain the principles on which the structure of all inferior animals is formed, and from which they are removed by gradual imperfection.

But to represent the human form with expression, a knowledge of the human mind is also necessary; of the various feelings and passions which animate it; and of the effect which these feelings and passions produce upon the exterior of the face and figure.

Thus a passionate man may be known by his quick fiery glances, swollen brows, dilated nostrils, the movements of the whole figure sudden, the muscles of the body disposed to be rigid and contracted. The melancholy have a universal slowness of motion, and the exterior corners of the eyes and eyebrows bending downwards.

Inferior animals are much more easily represented than human beings. The finest examples of power in the sculpture of animals may be seen in the Elgin marbles. The horses of the frieze appear to live and move, to roll their eyes, to gallop, prance, and curvet.

The statues executed in the time of Phidias and his immediate successors, represent the human figure in the full developement of its powers, and perfection of its beauty; and it is by studying the rules of outline, rigidly observed by these great masters, that we can attain just ideas upon the subject of sculpture.

The ancients, in representing their divinities, endeavored as far as possible to display the energy of intellect, above the material accidents of passion or decay. Their Jupiter was most placid when most mighty; either when extending victory as the reward of fortitude, or holding the thunder and sceptre, the elements of his sovereignty. Mental power characterizes the divinity, bodily exertion the hero. In the faces of the Dying Achilles and the Laocoon, pain and death produce no distortion. The elevation of noble minds is seen in their sufferings.

The art of the sculptor is limited in comparison with painting, because colors and their various effects are beyond his

bounds. Whether the act he represents was performed in sunshine or darkness, his forms must be equally perfect, and his expression equally decided.

Yet this very circumstance strengthens his powers. He disregards inferior objects for the perfection of the human form. Composition in sculpture signifies, as in painting, the grouping of figures in succession or in action; but sculpture allows no picturesque addition or effect of background. The story must be told, and the ground occupied by the figure and acts of man.

Yet the story may require that the upper part of one figure should be seen, while the lower part is concealed by an intervening object. Some figures may be running in different directions, more crowded or separate. To regulate these spaces and quantities harmoniously, is one of the chief arts of the sculptor.

There are three classes of composition; the sublime, the heroic, and the tender. The sublime represents all supernatural acts and appearances,—such as assemblies of the gods; or in Christian subjects, the Transfiguration, the Ascension, &c. In this class there can be nothing common in idea. The beauty and dignity of the figures should be more than human; and for this style of composition, sculpture is perhaps more suitable than painting.

The grey solemn tints of stone; the beautiful semi-transparent purity of marble, the golden splendor or darkened green of bronze, seem fitted only for subjects of dignity and elevation. The awful simplicity of those forms whose eyes have neither color nor brightness, and whose limbs have not

the glow of circulation, strikes the beholder at first view, as belonging to beings of a higher order than himself.

Among heroic compositions are the battles of the Athenians and Amazons, and of the Athenians and Persians in the Temples of Minerva and Theseus in Athens. Of the tender or pathetic, are the death of Meleager, or Antiope comforted by Zethus and Amphion.

The ancients considered simplicity as a characteristic of perfection, and represented stories by a single row of figures in the bas-relief, by which the whole outline of each figure, and the flow of the drapery were seen without interruption. There are however instances among the Elgin marbles, where many horsemen are advancing before each other, where the nearer horse hides part of the preceding, without causing the least confusion in the effect.

But when the sculptor attempts, as in the later Italian school, to unite the effects and perspective of painting with the force and severity of sculpture,—to mingle entire figures with those of low relief on the back-ground, he has always failed. The sculpture which partakes of the qualities of both arts, cannot properly be ranked with either.

Style in sculpture is either natural or ideal,—the latter peculiar to humanity, the former to divinity. The Greeks, who had, more than any other nation, favorable opportunities of viewing perfect models of grace and beauty, had formed to themselves a standard of perfection for their ideal statuary.

The profile which they most admired consisted in a line almost straight, formed by the forehead and nose. They reckoned a low forehead a mark of beauty, and did not con-

consider large eyes as essential to a perfect face. The Venus de Medicis has small eyes, and the lower eyelids being raised a little, gives them an air of enchanting sweetness.

The joining of the eyebrows was considered a deformity, though it is sometimes met with in ancient statues. The beauty of the mouth is peculiarly necessary to constitute a fine face. The lower lip should be fuller than the upper, to give a roundness to the chin. The teeth seldom appear, except in laughing satyrs. In the figures of the gods, the lips are generally a little opened. The lips of Venus are half open.

In figures of ideal beauty among the Greeks, a dimple was inadmissible; and, when seen on an ancient statue, may be considered the innovation of a modern hand.

No part of the head was executed with more care than the ears; and so decisive is this characteristic, that, if in any statue we observe that the ears are not highly finished, we may conclude with certainty that it is a modern production.

In the heads of their female statues, the hair was curled, thrown back and tied behind in a waving manner, leaving considerable intervals; which gives the agreeable variety of light and shade, and produces the effects of *chiaro-obscuro*.

The hands and feet of the Grecian statues are remarkable for beauty. The fingers tapered very gently from the root to the point, and the joints were scarcely perceptible.

Although painting exists by colors only, and form is the peculiarity of sculpture, the ancients sometimes added colors to their statues, as in the Olympian Jove and Athenian Minerva of Phidias. There can be no doubt that in representations of the human figure, such a practice would be

utterly improper. The color of flesh in a motionless figure can only resemble death, or a suspension of the vital powers:

But in these stupendous statues, this color without motion must have produced a supernatural effect. They were composed of stone covered with plates of ivory, which of itself has much the tint of delicate flesh. The gold ornaments with which they were enriched must have harmonized with the ivory, and added a dazzling glory to the colossal form; while the coloring of life must have made them appear like divinity in abstraction, or awful repose.

The ancient authors are unanimous in recording the effect produced by these noble works. It was even believed that Jupiter revealed himself to Phidias, and touched the statue with lightning in token of his approbation.

In general, it was a maxim of the ancients to banish all violent passions from their works of sculpture. The daughters of Niobe, against whom Diana has discharged her fatal arrows, are represented in that state of stupefaction, into which we may imagine the prospect of certain death to have thrown them.

The poets introduce Philoctetus shedding tears, and uttering groans; but the sculptor represents him silent and bearing his grief with silent dignity. The great error of modern artists has been in deviating from the noble simplicity and sedate grandeur, which distinguished the ancient works.

Proportion is the basis of beauty, and the Grecian and Egyptian sculptors laid down positive rules for the dimensions of length, breadth, and circumference.

Drapery is an important branch of study for a sculptor, and

the simplicity and dignity of the Grecian costume was very advantageous to their art. The Grecian mantle and the veil of the females were capable of producing the boldest and most beautiful folds. The useless variety, and capricious absurdity of modern dress render it difficult for a modern sculptor to be at once consistent and dignified in the drapery of his statues.

CHAPTER XII.

Manner of performing different styles of sculpture, whether in metal, stone, or marble—Of basso-mezzo, and alto-relievo models in clay or wax—Manner of forming the models—Of sculpture in wood—Of statues in stone, marble, &c.—An account of the manner in which a statue is formed, with the various tools employed by the sculptor; and the different purposes for which they are used.

Works of sculpture are performed either by hollowing or excavating, as in metals, agates, and other precious stones, and in marbles of every description; or by working in relief in these materials, or in statues of metal, clay, wood, wax, marble, and stone.

The excavation of precious stones forms a particular branch of the art called *intaglio*. The excavation of metals constitutes the art of engraving in its various branches, on metal of any kind. There are three kinds of relief in sculpture; alto-relievo, mezzo-relievo, and basso-relievo. Basso-relievo is that kind of sculpture, in which the figures do not stand out

from the ground in their full proportion; low or flat sculpture.

Mezzo-relievo is that in which half the figure stands clear from the ground, and the other half appears buried in it; and alto-relievo is that relief in which the figures are entire, or nearly so, being attached only in a few places, and relieved from the ground like the metopes in the Parthenon.*

Custom however has nearly abolished two of these terms, and basso-relievo is often applied to each sort, be the projections what they may.

Whatever considerable work is undertaken by the sculptor, whether basso-relievo, statue, &c., it is always requisite for him to form a previous model of the same size as the intended work. These models are formed either in wax, or in wet clay. Few tools are necessary for this purpose. The clay being placed on a stand, or sculptor's easel, the artist begins the work with his hands, and except in small or sharp parts, seldom uses any other instrument. In wax he sometimes uses his fingers, and sometimes tools.

The model being perfected, he makes a cast of it in plaster of Paris, which serves him as a rule whereby to form his statue. If the statue is to be in wood, the sculptor chooses it of the best quality, hard or tender, according to the size of his work. The statue of Diana of Ephesus was of cedar; that of Apollo, at Sicyon, of box-wood.

The beauty of sculpture in wood consists in the delicate

* These metopes were the ornaments of the frieze of the Parthenon, and are now among the Elgin marbles.

manner of cutting it, free from all appearance of hardness or dryness. For sculpture in marble and other stone, the artist makes use of tools made of good steel, well tempered, and of strength proportioned to the hardness of the material. He first saws from a larger block of marble, a block proportioned to the size of the work he is about to undertake.

After this, the sculptor shapes the gross masses of the forms he designs to represent, by knocking off the superfluous parts of the marble with a strong mallet, and a strong steel tool, called a point.

He then brings it nearer to the intended form by means of a finer point; and sometimes with a tool, called a dog's tooth, with two points. After this, he uses the gradine, a flat cutting tool with three points. He then takes the chisel, and by the dexterous and delicate use of this instrument, removes the ridges left by the former tools, and gives softness and tenderness to the figure. At length he takes a sort of file called a rasp, and brings his work into a proper state for being polished.

To polish the work, he first takes pumice-stone, to make all the parts smooth and even. He then goes over them with tripoli, and if he wishes for a higher gloss, rubs them with leather and straw ashes.

Besides these tools, sculptors also use the pick, a small hammer pointed at one end, and at the other formed with square steel teeth. This assists in breaking the marble. The bouchard is used for making a hole of equal dimensions, which cannot be done with cutting tools. It is a piece of iron well steeled at the bottom, and formed into several strong and

short points, with which it bruises the marble, and reduces it to powder.

Sculptors in stone have commonly a bowl in which they keep a powder composed of plaster of Paris, mixed with the same stone in which their work is executed. With this composition they fill up the small holes, and repair the defects which they meet with in the stone itself.

MUSIC.



MUSIC.

CHAPTER 1.

Definition of Music—Of melody and harmony—Universal taste for music—Its antiquity proved by a reference to scripture—Hymn of Moses—Song of Miriam—Of the Hebrew captives—Song of Deborah and Barak—Of Jephtha's daughter—Music in the reign of king David—Musical instruments probably brought from Egypt—Of modern Hebrew music—Instruments of Egyptian invention—The 'Guglia Rotta'—Lyre invented by Mercury—The *Monaulos*—The Theban harp—Theory to which it has given rise—Music in the reign of the Ptolemies—Of Cadmus and Harmonia—Minerva the inventor of the flute—Apollo's lyre—Contest between Pan and Apollo—Between Apollo and Marsyas—Hyagnis a musician—The two Olympuses—Philammon of Delphos—Greek worship of Apollo—Tradition concerning swans—The muses—Bacchus—Pan—The syrens.

Music is the art of combining sounds in a manner agreeable to the ear. If these sounds are simultaneous, or produced at the same time, they constitute melody. If successive, they produce harmony. The love of lengthened tones and modulated sounds, different from those of speech, seems a passion implanted in the mind of man all over the world. We know of no people, however wild or savage, who do not take pleasure in music, and apply it on the most opposite occasions; in notes of triumph when they go to war, in songs of merriment

at their banquets; in mournful hymns to solemnize their funerals, or pastoral lays to celebrate beauty and the pleasures of a rural life.

That music was always admitted into the religious ceremonies, public festivals, and social amusements of mankind, may be proved by a reference to the Bible; as also the antiquity of the construction and use of musical instruments. Tubal, the sixth descendant from Cain, is called 'the father of all such as handle the harp and organ.'

When Jacob fled from Laban, and was reproached by him for his secret flight, Laban said to him, 'Why didst thou flee away secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp?' As Laban was a Syrian, the tabret and harp should be ranked among Assyrian instruments.

In the year 1491 before Christ, we have the first instance of a psalm, or hymn, to the Supreme Being, upon record. When having passed the Red Sea, Moses, at the head of the whole people of Israel escaped from bondage, sung a hymn of gratitude to the Lord. And Miriam the prophetess, 'took a timbrel in her hand, and all the women went out after her, with timbrels and with dances.'

These instruments were undoubtedly brought from Egypt, and the trumpet of the Jubilee, which was ordered to be sounded soon after the flight from Egypt, was probably also an Egyptian instrument. When the Egyptians required a hymn of their Jewish captives, there is perhaps no heart that does not sympathize with their feelings, when they hung up their harps on the willows of Babylon, and refused to sing the songs of Sion in a strange land.

More than two thousand years have passed away since then. Time has changed all transitory things; but the feelings of the heart remain the same. The song that we knew and loved in our childhood, the simple melody which soothed our early years, will always awaken a chord in our heart that never slumbers, and no effort of harmony, however brilliant, will affect us with an impression at once so vivid and so painful. The hardy Swiss, when, fighting under foreign banners, he hears the wild notes of the Ranz de Vaches, is brought back in fancy to the scenes of his native hills. His arms drop from his palsied hand—he sheds tears of despondency—he has seen a vision of his mountain-home, and the rest of the world is as a blank in his eyes.

We also read in Scripture of the song of Deborah and Barak; and of the unfortunate daughter of Jephtha, going out to meet her father with timbrels and with dances. From this time, till Saul was chosen king, 1095 years B. C., the Scriptures are silent about every species of music, except the warlike blast of the trumpet, sounded on military expeditions. *Prophet*, in some parts of Scripture appears to mean little more than a poet, who sung extempore verses to the sound of an instrument, as the improvisatori of Italy and Spain do at present.

According to Eusebius, David carried his harp or lyre with him, wherever he went, to console him in his affliction, and to sing to it the praises of God; and without having recourse to a miracle in the case of Saul, the whole of David's power over the disorder of that king might be attributed to his skilful and affecting manner of performing upon the harp.

It was in the reign of King David, that the Hebrews held music in the highest estimation. It was then first admitted in the worship of the ark, and the ministry of sacrifice.

Josephus tells us that the number of flute-players, who led the processions at the Jewish funerals, amounted sometimes to several hundred. From these and various other instances, we infer that music was in general use among the Hebrews from the time of their quitting Egypt, till they ceased to be a nation. Their first music and instruments were certainly borrowed from the Egyptians; but these seem to have remained in a rude state till the reign of David and Solomon. And even then, the multitudes of singing men and women, of trumpets, shawms, cornets, sacbuts, cymbals and timbrels, must have been more calculated to produce sounds of joy and triumph, than of musical harmony.

With regard to modern Hebrew music, all instrumental and even vocal performances have been banished the synagogue since the fall of Jerusalem, because the Jews think it wrong to rejoice before the coming of the Messiah. The only Jews who permit music in their synagogues, are the Germans, who sing in parts, and who preserve some old melodies, said to be Hebrew, and supposed to be very ancient, but altogether on doubtful testimony.

It is in vain to attempt to trace the history of music from a higher source than the history of Egypt; since no nation can produce proofs of antiquity so indisputable as theirs. There the study of music was in ancient times confined to the priesthood, who used it only on religious and solemn occasions. Most of the ancient musical instruments of Greece were of

Egyptian invention; such as the triangular lyre, the monaulos, or single flute; the cymbal, or kettle-drum, and the sistrum, so much used by them, that Egypt has in derision been called the country of sistrums, while Greece has often been said to be governed by the lyre.

The profession of music in Egypt was hereditary, and like their sculpture, was circumscribed by law, and continued invariable for many ages. On an Egyptian obelisk known at Rome by the name of the *Guglia rotta*, or broken pillar, there is represented a musical instrument with two strings, having a neck to it, thus proving that the Egyptians in remote antiquity had discovered the means of extending their scale, and multiplying the sounds of a few strings by a simple and commodious expedient.

The Egyptian Hermes, or Mercury, surnamed Trismegistus, or Thrice Illustrious, and supposed by Sir Isaac Newton to have been the secretary of Osiris, is celebrated as the inventor of the lyre. It was said, that walking along the banks of the Nile, he struck his foot against a tortoise-shell, which emitted a sonorous sound. The idea of a lyre occurred to his imagination, and he constructed one in the form of a tortoise, and strung it with the sinews of dead animals.

The monaulos, or single flute of Egypt, was in the form of a bull's horn, and was at first, probably no other than the horn itself. But the most astonishing proof of the cultivation of music in Egypt exists in the exquisite beauty of the Theban harp, a drawing of which was taken by Bruce from a picture in fresco, found by him in the sepulchral chambers behind the ruins of Egyptian Thebes.

This harp has thirteen strings, wanting only two strings of two complete octaves. Its form is elegant, more so than the modern harp, which it resembles, except in having no fore part to the frame. The sounding-board is at the back. It is ornamented on the top with the figure of a sphynx and lotus; the frame appears to be inlaid with ivory, tortoise-shell, and mother-of-pearl, and the ornaments are tasteful and beautiful. Perhaps in the fine evenings of Egypt, her veiled maidens used to sail down the Nile, with its lotus-crowned banks, singing to these harps the praises of their gods.

The mind is lost in contemplating the immense antiquity of the painting which represents this instrument. It has encouraged a belief in many, that what is usually considered in Egypt the invention of the arts, was in fact the era of their restoration; that after having attained to great perfection, they had been again lost, and again invented.

During the reigns of the Ptolemies, the sumptuous and voluptuous despots who reigned over the Egyptians when they had ceased to be a free people, there can be no doubt that music was greatly encouraged. The father of Cleopatra was surnamed *Auletes*, or flute-player, from his excessive fondness for that instrument. But this music was probably Grecian. The Egyptian music and instruments were lost after their subjection to the Persians—and with the captivity of Cleopatra, both the history and empire of Egypt terminated.

Fable and truth are so mingled together in ancient Grecian history, that it is difficult to say where the one begins and the other ends. It is probable that most of the Greek divinities were mere mortals, who acquired divine honors by the benefits

they conferred upon mankind. Cadmus is a name much celebrated by antiquity. Having gone to Greece in search of his sister Europa, he sailed to Samothrace, an island near Lemnos, where he married Harmonia, who according to some authors was a princess, according to others a goddess, while some say that she was a flute-player by profession. However that may be, Harmonia could produce nothing but melody on her wild flute, as the Greek music had no gamut. Perhaps the truth of this story is, that Cadmus, who introduced letters into Greece, married a princess who brought music or harmony thither. But the whole is shrouded in fiction. The gods were said to have attended their wedding. Some presented the bride with valuable presents, while Apollo played on his lyre, the Muses on their flutes, and the other divinities shouted for joy.

Minerva was said to have invented the flute, and to have thrown it aside on being laughed at by Juno and Venus, for the distortion caused by swelling her cheeks in the act of blowing it. Others say that she abandoned the flute on seeing Apollo playing on the lyre, because she observed that this left his mouth at liberty, and enabled him to sing while he played.

Apollo's lyre was invented by Mercury, and given by him to Apollo, in order to appease the angry god whose herds he had stolen. Amphion raised an altar to Apollo, who in return endowed him with such musical skill, that he raised the walls of Thebes by the music of his lyre.

Of all the pagan divinities, none were so famed for their skill in music as Apollo. Pan, having declared that his flute

was superior to Apollo's lyre, accepted of a musical challenge from that divinity. Midas was appointed judge. He decided in favor of Pan, and Apollo rewarded him with a pair of ass's ears for his stupidity.

This was probably the invention of some musical poet, intended to show that Midas, king of Phrygia, was so occupied in collecting gold, that he paid no attention to the fine arts.

Marsyas, a celebrated flute-player, was the son of Hyagnis, who lived 1500 years before Christ. Hyagnis was supposed to be the inventor of the flute and the Phrygian mode, as also of *nomes*, or airs that were sung to various divinities. The musical contest between Marsyas and Apollo has been greatly celebrated. The flute of Marsyas was vanquished by the lyre of Apollo, and the gods, influenced by the violence of the dispute, fled him alive for his presumption.

There is a magnificent statue at Rome, where Marsyas is represented fastened to a tree, with his arms extended. Among the inventions of Marsyas was the bandage made of leather thongs, used by the ancients in playing the flute, to keep the cheek and lips firm, and to prevent the distortion of the countenance when blowing it.

There were also two great musicians in antiquity, of the name of Olympus, celebrated performers on the flute. The one lived before the Trojan war; the other was contemporary with Midas, who died 697 years before Christ. The first was a scholar of Marsyas; the second was a Phrygian, and the author of several poems.

Plato, Aristotle, and Plutarch, are unanimous in celebrating the praise of the disciple of Marsyas. During the time of

Plutarch, his music was still chaunted in the temples; and he was also the author of the Curule song, which caused Alexander to seize his arms, when he heard it performed by Antigenides.

Plutarch also mentions Philammon Delphos, who being a great poet and musician, was considered the son of Apollo.

The Greeks consecrated the cock, the grasshopper, and the swan to Apollo; the first, because by its crowing it announces the approach of Phœbus; the second, because it sings all summer; the third, on account of its supposed vocal powers. The opinion of the swan's singing sweetly at the approach of death, was universally believed by the ancients; and Ælian even asserts gravely that at a solemn annual festival in honor of Apollo, a band of swans used regularly to take their places among the musicians in the temple, and perform their parts with the utmost precision!

All the Greek dances and sacrifices in honor of Apollo, were performed to the sound of flutes; and the presents formerly sent to Delos were conducted thither to the sound of lyres, flutes, and shepherds' pipes.

The Muses are the only pagan divinities whose names are still invoked; and few poets commence their undertaking, without an invocation to the tuneful Nine. Apollo was painted with a cithara of *ten strings*, as a symbol of his union with the Nine Muses. Pythagoras and Plato supposed that the universe itself, and all its parts, were constructed upon the principles of harmony. The Muses were, according to them, the soul of the planets in our system; whence the imaginary music of the spheres.

Bacchus acted an important part in musical mythology. He was the god both of wine, and song; and in ancient sculpture, we find him accompanied by fawns and satyrs playing on timbrels, cymbals, bagpipes, and horns. The processions celebrated in his honor were accompanied by musicians of both sexes, dressed like fawns and satyrs, and formed into bands of music, playing upon drums and cymbals, and shouting, *Evohe Bacche!*

Pan was another musical divinity, author of the pipe of reeds called *syrinx*. Of the celebrated Sirens who lived on the coast of Sicily, and lured the voyager to destruction by the melody of their voice, it is difficult to form a decided opinion. Some say that they were queens of certain small islands, named *Sirenusæ*, that they cultivated the fine arts, and founded a renowned academy. Others, that the word *Siren* implies songstress, in the Phœnician language, and that the Sirens were probably excellent singers, of corrupt morals, who lived on the coast of Sicily. Perhaps, the whole is a fable, intended to show that pleasures, too eagerly pursued, must hurry us to destruction.

CHAPTER II.

Music in the primitive ages—Union of Music and Poetry—Musical demigods among the Greeks—Of the first Bards—Music and Musicians mentioned in the Iliad and Odyssey—Of Thamyris, Demidocus, Phe-mius—Blank space in the History of Music—Of Thaletas, and his discoveries in Music—Of another Thaletas, also a Musician—Archilochus—His life and compositions—Tyr-tæus—Terpander—He discovers Musical notation—Musical contests at the Olympic and Pythic games—First separation between Music and Poetry—Sacadas—Pythocritus—Love of Music and Poetry at Sparta—Anecdote of Agesilaus—Alcman—Aglais—Alcæus—Sappho—Minnermus—Simonides—Pindar—Nemean Games—Timotheus—Act passed against his Music by the Ephori—His opinion with regard to teaching Music—Musical contests at the Isthmian and Pandthæan games—The most celebrated Flute-players of antiquity—Of Alcibiades—Antigenides—Harmonides—Trumpet-players—Of Dorian—Ismenias—Remark of Xenophon—Lamia, a female Flute-player.

In the early ages of the world, the chief employment of princes was to tend their flocks, and to amuse themselves with rustic *songs*, accompanied by rude instruments. In process of time music and poetry extended their influence from the fields to the city; and were employed in chanting the mysteries of religion, or the valiant deeds of heroes. The term singer was equally applied to musician and poet; for no poetry was written but to be sung, and music was intended as an accompaniment to poetry. So many fables are connected with the first poets and musicians, that some have even doubted their existence. It is scarcely to be wondered at, that the ignorant should have deified persons whom they found capable of producing in them feelings of awe, rapture, and admiration, such as seemed unaccountable, and surpassing human power.

The names of Chiron, Amphion, Orpheus, Licius, and Musæus will never be forgotten, though tradition has thrown so

doubtful a light around them. The lyre of Orpheus, especially, embellished with all the beauties of poetry and fiction, must always be celebrated; the lyre which could silence Cerberus, suspend the torments of Tartarus, and charm even the grim divinities of hell.

¹ It is supposed that the occupation of the first poets and musicians of Greece resembled that of the *bards* among the Celts and Germans; and of the *scalds* among the Icelanders and Scandinavians. They were chanters, who sung their works in cities and in palaces.

They were treated with respect, and looked upon as inspired persons. Such were at first the troubadours of Provence and Languedoc, and the minstrels of other countries, and such was Homer himself, whose poems are the most authentic picture that exists in the annals of antiquity, of the times in which he wrote and lived.

Music is always mentioned in the Iliad and Odyssey with rapture; and the poets and musicians mentioned by Homer are ranked among the bards of Greece, who flourished about the time of the Trojan war. The instruments most frequently named by him are the lyre, the flute, and the syrinx. The two last are certainly of Egyptian origin, though the Greeks attribute the invention of them to their divinities. The trumpet appears to have been unknown at the siege of Troy. The first signals for battle in primitive wars are said to have been lighted torches. To these succeeded the shells of fishes, which were blown like trumpets. At all the public feasts and banquets mentioned by Homer, there is not one without music and a bard. His heroes are musical: so are his divinities.

The delegates from Agamemnon to Achilles, find him singing to the harp:

‘Amus’d at ease, the godlike man they found,
Pleas’d with the solemn harp’s harmonious sound :
(The well-wrought harp from conquer’d Thebæ came,
Of polish’d silver was its costly frame ;)
With this he soothes his angry soul, and sings
Th’ immortal deeds of heroes and of kings.’

Thamyris is called by Homer, ‘one who plays on the cithara.’ He was born in Thrace, and was the son of Philammon; but having challenged the muses to a trial of skill in poetry and music, they deprived him of sight for his presumption.

It has been generally thought that in the person of Demodocus the Bard, whom Homer introduces into the *Odyssey*, he meant to represent himself. However that may be, he ascribes the song of Demodocus to inspiration, and exalts his character to the summit of human glory. He represents him as holding a distinguished place at the Court of Alcinous, as sitting at the King’s table, and as being always preceded by a herald.

Phemius also, who lived at Ithaca, is mentioned by Homer in terms of great praise. The honor in which bards were held, and the love of the ancients for music are sufficiently manifest throughout all the writings of Homer.

From the time of Homer to that of Sappho, there is almost a total blank in literature. Between Sappho and Anacreon, a period of about one hundred years, no literary productions have been preserved entire; and again between Anacreon and Pindar, there is another chasm of near a century.

Then came a period of three hundred years, during which the arts gradually improved, and during which the greatest tragic poets, historians, and philosophers of Greece flourished. From the death of Phidias to the time of Alexander the Great, the arts and sciences continued in a state of perfection; after which they began to decline.

In these early ages, poetry and music were so much united, that all the lyric, elegiac, and even epic bards, were necessarily musicians by profession. The first of these *poet-musicians* upon record, after Homer and Hesiod, was Thaletas, a native of Crete. Plato and Plutarch agree in celebrating his skill both in music and poetry; his captivating voice; and his Odes, which he enforced by the sweetness of his melody.

He invented *Pæans*, and new measures in verse as well as rhythms in music. The Spartans long continued to sing his airs; and he was the first who composed the *hyporchemes* for the armed, or military dance. This was a kind of poetry, composed not only to be sung to the sound of flutes and citharas, but to be danced at the same time. The Italian term *ballata*, the French *balade*, the English *ballad* had formerly the same import—meaning a song, the melody of which was to regulate the time of a dance.

There was another poet and musician of the name of Thaletas, who lived in Crete 673 years before Christ. It was said that by the sweetness of his lyre he delivered the Lacedæmonians from the pestilence.

Archilochus was born about 686 years B. C. He invented dramatic melody; which in modern language might be called

recitative to strict measure. He was the son of Telesiclas, a person of high rank, and of Enisso, a slave. He was born at Paros. Having gone into the army, he displayed more fleetness than courage in the first engagement at which he was present; lost his buckler, and saved his life. 'It is much easier,' said he, 'to get a new buckler, than a new existence.' In consequence, he lost his reputation; the daughter of Lycambes to whom he was betrothed, refused to marry him. His life was but a tissue of disgrace and resentment. He was at war with the world, and the world with him. The *rage of Archilochus* became a proverbial expression, and provoking this satyrst, was compared to treading upon a serpent.

He made many useful discoveries in music, as for instance, in the sudden transition from one rhythm, to another of a different kind,—that is, of a different time; as from triple time to common time, which in ancient music was called, from iambic rhythm, to dactylic rhythm.

Archilochus was generally victor at the Pythic games; and at the Olympic, he sung in full assembly, his famous hymn to Hercules, which procured him the crown of victory, and the applause of all Greece, where his name was revered equally with that of Homer.

Tyrtæus, an Athenian General, is greatly celebrated for the composition of military songs and airs, as well as for his performance of them. He is also said to have invented a new military flute, or clarion, to the animating sound of which, the Spartans attributed their victory over the Messenians, B. C. 685.

All the ancient writers agree in praising the talents and musical discoveries of Terpander, born 671 years B. C. It was said that he added three strings to the lyre. He was at least the first who introduced the seven-stringed lyre at Lacedæmon. He is also said to have invented *notation*. Thus melody, which before depended upon memory or tradition, was preserved. The merit of this invention is however by many denied to Terpander, and given to Pythagoras, who lived two centuries afterwards.

At the Olympic games, musical contests formed the chief part of the exhibitions. The Emperor Nero disputed the prize, which we may easily believe to have been conceded to him without difficulty.

At the Pythic games, the prize was given to him who had written and sung the best hymn in honor of Apollo. At the close of the Orissæan war, prizes were proposed by the Amphyctyons, not only for those musicians who sung best to the accompaniment of the cithara, which at first was the only contest at the Pythian games, but to those who should sing best to a flute accompaniment, and also who should perform best on the flute alone. This was the first separation between music and poetry.

Sacadas was the first who distinguished himself in this way, by performing the *Pythic air* on his flute. After this, Pythocritus gained the prize at Delphos, as a *solo* player on the flute, six different times.

Although the Spartans banished science as inconsistent with their warlike pursuits, they encouraged music and poetry. All the evolutions of their army were made to the sound of

military music. Agesilaus, being asked why the Spartans marched and fought to the sound of flutes, answered, that when all moved regularly to music, it was easy to distinguish a brave man from a coward.

The musician Alcman was a native of Sardis, and lived 670 years before Christ. He was one of the great musicians who were called to Lacedæmon by the exigencies of the state, and was invited to Sparta to sing his patriotic airs to the sound of the flute. He was remarkable for musical genius, and voracious appetite; and is numbered by Ælian among the greatest gourmands of antiquity.

Aglais was a musical lady, famous for sounding the trumpet, and for eating a marvellous quantity.

Alcæus, the cotemporary and admirer of Sappho, was born at Mitylene in Lesbos, 604 years before Christ. Like Archilochus he entered the army in his youth; and like him, lost his shield and his honor in his first engagement. He set up however as a reformer of the government, and seems to have been possessed of a perturbed spirit unsuitable to the tranquil pleasures afforded by the study of music and poetry. He composed various hymns, odes and epigrams, and was one of the greatest lyric poets of antiquity.

Sappho, the celebrated poetess, is said to have invented the Mixolydian mode, higher by half a tone, than the Lydian.

Mimnermus, at the beginning of the sixth century, was famous for performing an air on the flute, called *Cradias*, usually played at Athens when the victims were led in procession to sacrifice. Simonides the poet is said by Pliny to have added the eighth string to the lyre.

Pindar, born in Bœotia, 520 years B. C., was the son of a flute-player by profession, and received his first musical instruction from his father. He then studied under Myrtis a lady of distinguished abilities in lyric poetry, and during that period became acquainted with Corinna the poetess, who afterwards vanquished him five times at Thebes, in public contest for the prize of music and poetry.

The odes of Pindar were first sung in the Prytaneum, or town-hall of Olympia. Here they were rehearsed by a chorus, accompanied by instruments, and were afterwards sung at the triumphal entry of the victor whose achievements they celebrated, into his own country.

The musical contests at the Pythian games, continued till the final abolition of these games, when Christianity was established.

At the Nemœan games also, prizes were instituted for music. When Philopœmon was chosen a second time general of the Achæans, he happened to enter the theatre, at the moment when the musician Pylades, was singing to his lyre, these words from a song composed by Timotheus,

‘Behold the hero, from whose glorious deeds
Our greatest blessing, liberty, proceeds!’

The assembly instantly cast their eyes upon Philopœmon, and with loud shouts of applause, showed that they considered the verses as applicable to him.

Timotheus, the cotemporary of Philip of Macedon, was one of the most celebrated poet-musicians of antiquity. He was born at Miletus, in Caria, 346 years B. C. He excelled in

his performance on the cithara; and is said to have perfected that instrument.

He was accused of corrupting the simplicity of the Spartan music, by adding new strings to the lyre, and extending the musical scale. This appeared so grave an offence at Sparta, that an act was passed by the Ephori, passing censure upon Timotheus, as one who had 'given to music an effeminate and artificial dress,' and as having corrupted the ears of the Spartan youth, by introducing a greater variety of notes; at the same, ordering him to cut off these superfluous strings, leaving only the seven tones.

Timotheus had many pupils, but exacted a double price from all who had been taught before; declaring that he would rather instruct those at half price who knew nothing, than have the trouble of unteaching such as had acquired bad habits.

Timotheus died, aged ninety-seven, two years before the birth of Alexander the Great, though he has frequently been confounded with another Timotheus, the celebrated player on the flute, so highly esteemed by that prince.

At the Isthmian, and Panathenæan games, there were also premiums for music. The Thebans in general piqued themselves upon their skill in flute-playing. The celebrated flute-players of antiquity are innumerable. Alcibiades, happening to see himself in a mirror when he was playing on that instrument, was so shocked at the distortion of his countenance, that he threw away his flute, and broke it. He had however the illustrious example of Minerva, for a similar instance of vanity. We are told that Alcibiades thus put the flute out of fashion among young men of rank in Athens.

Antigenides, a celebrated epicure as well as musician, increased the number of holes in the flute, which extended its compass. He was the first who appeared in public with delicate Milesian slippers, and a saffron-colored robe. He was so aware of the coarse taste of the common people in Greece with regard to music, that one day, hearing at a distance a violent burst of applause to a player on the flute, he observed, 'There must be something very bad in that man's performance, or those people would not be so lavish of their approbation.'

The taste for vociferous music among the Greeks, may be guessed at from an anecdote related of a young flute-player, named Harmonides, who began a solo at the Olympic games with so violent a blast on purpose to surprise and elevate his audience, that he breathed his last breath into his flute, and died on the spot.

The trumpet-players at these exhibitions used as we are told to express the greatest joy when they found that they had neither rent their cheeks, nor burst their blood-vessels.

Dorion was famous as a musician, poet, and epicure. His wit and talents made up for his gluttony, and rendered him a welcome guest wherever he went.

Ismenias, the celebrated musician of Thebes, had a flute which cost him three talents, or £58 1s. 'If,' says Xenophon, 'A bad flute-player would pass for a good one, he must, like the great flute-players, expend large sums on rich furniture, and appear in public with a great retinue of servants.'

The musicians of Greece were of both sexes, and the beautiful Lamia was one of the celebrated flute-players of antiquity.

ty. An exquisite engraving of her head, upon an amethyst, is in the king of France's collection.

CHAPTER III.

Music after the time of Alexander the Great—Remarks upon ancient Greek music—On modern Greek music—Of musical characters among the ancient Greeks—Their multiplicity—The three Genera—The different modes—Rhythm—Of the effect said to have been produced by ancient music—The two musical sects—Greek authors on music—Of Roman music—Its style and progress—Nero—Musical instruments of Greece and Rome.

BETWEEN the time of Alexander the Great, and the conquest of Greece by the Romans, there are few eminent musicians upon record. Music, like painting, poetry, and sculpture, was progressive in Greece; but her progress was slower than that of her sister arts.

The first attempts at music in Greece, as in other countries, must have been rude and simple. Rhythm or time was attended to before tone or melody. Instruments of percussion preceded all others, and long before sounds were sustained or refined, steps in the dance, and feet in poetry were marked with precision.

When music was separated from poetry, it became a distinct art; and from being the humble companion of poetry, it became her sovereign. The Greek philosophers, however, always complain of music having degenerated; perhaps, because an art at one time sacred to religion, was used in

theatrical amusements. But while the statues and paintings of Greece continue to delight the world, her ancient music is a mere matter of conjecture to the curious; and it is observed by a modern author that modern Greek music is now so far from being a standard of excellence to the rest of the world, that none but themselves are pleased with it.

No ancient people, except the Greeks and Romans, had musical characters; and among these, the letters of the alphabet served as the symbols of sound. The simple method of expressing the octave of any sound by the same sign as in modern music was not known. The Greek scale consisted in its most perfect state of two octaves, which the ancients believed to be the greatest interval that could be received in modern melody.

Each sound had a different denomination; besides which, there were two characters, one vocal and the other instrumental. In order to multiply these characters, the letters of the alphabet were sometimes written in capitals and sometimes small; some were entire, some mutilated, some doubled, some lengthened; some were inverted, and some placed horizontally.

Finding these insufficient, they made use of accents also. These united to the letters, produced, in all, one hundred and twenty different characters, and these being changed and varied as our notes are by different keys, produced one thousand six hundred and twenty notes! Over a lyric poem, two rows of these characters were written; the upper for the voice, and the lower for the instrument.

This multiplicity of notes in ancient Greek music must have

made it a long and laborious study, even at a time when the art itself was very simple. Plato, though unwilling that youth should bestow too much time in the study of music, allowed them three years to learn the elements; but at the end of that time, a student was hardly capable of naming all the notes, or singing an air at sight.

In ancient music, there were three genera; the *diatonic*, which consisted of tones and semitones; the *chromatic*, of semitones and minor-thirds; and the *enharmonic*, of quarter-tones and major-thirds. A *mode* in ancient music, was equivalent to a *key* in the modern. They were at the distance of half a tone from each other, and were named from the countries where they were invented. Thus we hear of the Lydian, Dorian mode, &c. They were all minor, which must have given a very melancholy cast to their melody.

The word mode, seems sometimes to have implied time, as well as tone. The Lydian measure appears to have been appropriated to songs of sorrow; the Dorian to martial airs; and the Phrygian to religious ceremonies.

From the strict union of poetry and music among the ancients, an offence against *rhythm*, or time, must have been unpardonable; destroying the beauty, and sometimes the meaning of the poetry. They therefore not only beat time both with hands and feet, but with shells and bones, in order to mark it distinctly, which must have produced a barbarous sound.

The wonderful effects, said to have been produced by music, among the ancients, have induced many to suppose that the art must have been brought to great perfection among them.

But besides that half of these stories are poetical allegories, we must recollect that the effect of music on the multitude does not prove its refinement, but the reverse.

A simple melody, with popular words, will transport a whole audience; while the most learned performance in an opera or oratorio, will have no effect upon them whatever.

The two great musical sects among the ancients, were the Pythagoreans and Aristoxemans. Their founders, Pythagoras and Aristoxenes, together with Lasus, Euclid, and Ptolemy, were the most illustrious musical theorists of antiquity.

Though the Romans were indebted to the Greeks for most of their arts and sciences, yet as there is no nation so savage, which has not originally some music of its own, it appears that the Romans had in very high antiquity, a rude music peculiar to them, and had imitated the Etruscan musical establishments, both in their army and temples. But the Romans, more military than refined, never, either in music or songs, approached the elegance of the Greeks. It seems as if melody had always remained in a rude and coarse state amongst them. Their hymeneal odes were rather noise and clamor than music, and it is not probable that their military songs were more harmonious.

Towards the latter end of the republic, music however was in great favor at Rome, as also in the voluptuous reigns of the emperors. It was employed in the theatres, temples, and banquetting-rooms; but it appears to have been entirely borrowed from the Greeks, as well as the instruments of music in use among the Romans.

Nero, in the year 60 after Christ, instituted exercises of

music, and soon after sung in public on the stage at Naples. Afterwards, having gone to Greece, he disputed the prize with the best performers there, and returned to Italy with eighteen hundred prizes, which he had extorted from his judges. He took peculiar care of his voice, and had an officer about his person to admonish him when he spoke too loud. If the emperor, transported by sudden passion, did not listen to his remonstrances, the officer had orders to stop his mouth with a napkin.

The musical instruments, which were the same in ancient Greece and Rome, were of three kinds; wind instruments, of which the principal were the flute, horn, syrinx, trumpet, and water organ; stringed instruments, which included the harp, cithara, lyre, and psaltery; and instruments of percussion, such as drums, cymbals, and bells.

CHAPTER IV.

Early admission of music into the churches, both Pagan and Christian—The Ambrosian and Gregorian church—The harp and psaltry admitted into churches—First organ known in France—Music cultivated by the Monks—Music in the dark ages—Obligations due to Italy in regard to music—Invention of counterpoint by Guido Aretinus—Some account of his life and works—Odo, abbot of Cluni—Importance of time in music, and invention of the time-table—John de Muris—Magister Franco—Fashion both in harmony and melody.

MUSIC had early admission into the churches among the ancients. In pagan ceremonies, the prayers and praises offered up to the gods were songs and chorusses, accompanied both

by music and dancing. The early Christians also sang hymns and psalms; as we read in the Acts of the Apostles, where we are told that at midnight Paul and Silas in their dungeon prayed, and sang praises unto God.

In A. D. 384, during the reign of Constantine, Ambrose, bishop of Milan, introduced into the church that species of singing called the Ambrosian chant. It is probable that he imported it from the east; as before that time there was a regular choir established in the church at Antioch. An order of monks also were settled there, who were obliged to preserve a perpetual psalmody, as rigidly maintained as the vestal fire of antiquity.

After the time of St. Ambrose, no memorable change took place in church music till the year 600, when Gregory the Great reformed the ecclesiastical chant, which still subsists, under the name of the Gregorian chant, in most of the cathedrals of France and Italy.

Church music has now become venerable from its antiquity, and the use to which it is solely appropriated. Its simplicity and total difference from secular music, prevent levity in the composition, as well as in the performance. It is believed that instruments were admitted into the churches in the early ages, but not indiscriminately. The harp and psaltery, being considered most grave and majestic, were preferred to all others.

In the eighth century, St. John Damascenes compiled and reformed the chants in the Greek church, as St. Gregory had done in the Roman.

X In the early ages of Christianity, musical missionaries were

sent from Rome to the other parts of Europe, to instruct the converts of the gospel, in church melody. Augustine, the monk, was sent for this purpose to England, by Pope Gregory; and in 680, Pope Agatho, sent John, the Præcentor of St. Peters at Rome, to instruct the monks of Weremouth in the art of singing, and performing the festival services throughout the year, as in Rome. Missionaries of the same nature were also sent to France, where the French disputed with them, as to superiority in singing; and commenced that rivalry still subsisting between the musicians of France and Italy.

These circumstances account for the similarity of church music, all over Europe, at the time of the Reformation. Roman music and singing were as much in favor in England, during the middle ages, as Italian compositions and opera-singers are at present.

Alfred the Great encouraged music, and was himself an excellent musician. The story of his entering the Danish camp, in the disguise of a harper, is well known. St. Dunstan also was so good a musician, that he was accused of magic.

In 514, the hydraulicon, or water-organ, began to lose its favor, and the wind-organ, blown by hand-bellows, became common. In the seventh century, Pope Vitalian introduced it into the church-service at Rome, and in 757, King Pepin received from Constantine VI., a present of the first organ ever seen in France. The invention may therefore be attributed to the Greeks. In the tenth century, the organ became common both in England, Italy, and Germany, and was received into the convents and churches.

Music employed much of the leisure of the monks in their

retirement; and the clergy, who were better skilled in the liberal arts than any other condition of men in these ages, both cultivated music themselves, and taught it to others.

During the dark ages, no works of taste or genius in any art were produced. Music consisted merely of such chants as were applied to the psalms and hymns of the church; and, except in Italy, was neglected like all the other polite arts.

The Goths, Vandals, and other barbarians had seized on the most fertile provinces of Europe. Their ideas were savage, their language harsh, and one on which little vocal melody could be formed. All the dialects of Europe are still a mixture of Celtic and Latin, and more vestiges of the Latin tongue still remain in Italy than elsewhere. Italian, so suited to vocal music by its softness, is Latin corrupted, and sometimes softened and improved.

At the courts of the Roman pontiffs, music, along with the other arts, met with more early encouragement than in any other country. It is from Italy that modern music derives its scale, its counterpoint, its best melodies, its religious and secular dramas, and the chief beauties and graces of modern music. Thus Italy in modern times, has been to the rest of Europe what ancient Greece was to Rome.

Counterpoint, or music in parts, was said to have been invented in the year 1022, by Guido, a monk of Arezzo, in Tuscany. To this celebrated monk, numerous musical inventions are attributed. His work, entitled the *Micrologus*, (from a Greek word signifying compendium,) is a treatise in monkish Latin, full of obscurities, and containing his method of teaching boys to sing, with rules for the proper performance and composition of the plain chants.

Guido, who belonged to the order of St. Benedict, excited the envy of his brethren by his success in music. Pope Benedict VIII., hearing of his discoveries in that art, sent for him to Rome, where he was treated with much kindness, though he did not remain long absent from his convent.

But John XX. renewed this invitation, upon his succession to the papal chair. Guido accepted it, and having shown the Pope his *Antiphonarium*, or notation of the mass for the whole year, his Holiness, regarding it as a prodigy, would not quit his seat, till he had learned to sing a chant in it, by Guido's new method.

Unable to bear the heat of Rome in summer, Guido quitted that city, and paid a visit to the Abbot of Pomposo at Ferrara, who pressed him so strongly to remain in his convent, that he consented, and there composed several of his musical tracts.

He is said to have invented the *gammut*, and to have called it so, because he added the Greek letter Gamma to the scale. He also first suggested the use of lines and spaces together. Many other important discoveries in music are attributed to Guido Aretino: his reputation has lasted more than 750 years, and his name still remains respectable among musicians, for the services which he rendered to the art.

Odo, Abbot of Cluni in Burgundy, was another learned musician of this period, and his hymns, chants, and anthems, are still preserved in the Romish church.

Before the invention of characters for time, music must have consisted of simple counter-point, or note against note, as is still used in churches. Time is of such importance in music, that it can give meaning and energy to a repetition of the

same sound. Thus a drum seems to express different tunes, when it only changes the accents and measure of a single sound.

The invention of a time-table is given by the best writers to John de Muris, who flourished about 1330. But in a manuscript of John de Muris himself, bequeathed to the Vatican library by the queen of Sweden, he gives the honor of this important discovery to Magister Franco, a learned scholastic of Liege, who lived in 1083.

Franco appears also to have first suggested the use of *bars* in music. It seems wonderful that the immutable laws of harmony should be subject to the caprices of fashion; yet such is undoubtedly the case. Concords which we consider perfect were rejected by former ages. When men became tired of the monotony of unisons and octaves, the fourth became their favorite interval. Then thirds were considered more pleasing; and in Corelli's time, a chain of sevenths was thought necessary to combine harmony.

That there is a fashion in melody, is less surprising. Even language, though not like music ideal and arbitrary, is as temporary and local to the ears of those that are accustomed to it, as the arrangement of sounds in melody, and the combination of sounds in harmony.

A new formed language or melody is polished by imperceptible degrees; and there is some music which would now sound as absurd to us, as the language of Chaucer would appear if spoken by a gentleman of our own times. It is this caprice of fashion which renders the favor of musical compositions so transient. The works of poets, painters, and architects,

remain to delight posterity, but the works of a musician, depending for their perfect execution on the various powers of voices, instruments, and performers, have little chance of obtaining immortality.

CHAPTER V.

Of Troubadours in the eleventh century—Old Provençal melodies—The Lay of king Richard—The song of Blondel—Anselm Faidit—Songs in the thirteenth century—The harp—The viol—Jonglerie—Company of minstrels—They fall into disrepute—The song of Roland—The ballads of Chatelain de Coucy—Musical instruments used in France—French music in the fourteenth century—Italian music in the middle ages—Music at the time of Petrarca—At the time of Boccaccio—Francesco Cieco—Antonio—Music of the Cambro-Britons—The Welsh bards—Their extirpation—Music in England in the fourteenth century—In Germany at the same period—New divisions of the musical scale—Invention of discord—Melody neglected—Harmony improved—Spanish and Flemish composers—Okenheim—Tosquin—Arrigo Jedesco—Hobrecht—Pierre de la Rue—Music in England till the Reformation—Chief composers.

In the eleventh century, during the first Crusade, Europe began to emerge from barbarism. With poetry, music, and chivalry, the Troubadours rose into favor. They were received at the courts of kings. They sung the praises of the high-born beauties of the court, and the greatest barons and princes, who cultivated music themselves, treated them with friendship and honor.

In the simple tunes of these bards of Provence, we may still discover the germs of the future melodies both of France and Italy. About 1119, Provençal poetry had arrived at its

greatest point of perfection, and was sung to instruments. At this period, *violars*, or performers on the vialle, or viol, *juglars*, or flute-players, players on many other instruments, and *comics*, or comedians, abounded all over Europe. Under the general name of *Jongleurs*, they travelled from province to province, singing their verses at the courts of kings and princes, who rewarded them with clothes, horses, arms and money.

The *Lay*, or Song of Complaint, written by King Richard I. during his imprisonment in Germany on his return from Palestine, is one of the earliest specimens of romance poetry which remains.

The French song, which his minstrel Blondel sung under the windows of the black tower where Richard was confined, is still extant. The King and Blondel had composed it together, and when King Richard heard it he knew it could be no other than Blondel who sung, and he took up the strain, and finished it.

Anselm Faidit was a troubadour, patronised by Richard ; and one of the most ancient melodies extant was composed by him on the death of his benefactor. In these simple melodies, no time is marked, nor is there much variety of notation.

In the thirteenth century the songs were of various kinds; moral, merry, plaintive and lively melody, seems to have been little more than plain song or chanting, the embellishments of which depended on the abilities and taste of the singer.

The harp passed for the most noble and majestic of instruments, and the romancers place it in the hands of their heroes, as the ancient Greek bards did the lyre. A poet of the four-

teenth century, Machan, wrote a poem in its praise, in which he confines its use only to knights, esquires, and ladies with beautiful hands. 'Its courteous and gentle sounds,' he says, 'should be heard only by the elegant and good.'

The instrument, which frequently accompanied and disputed pre-eminence with the harp, was the viol. Till the sixteenth century, this instrument was furnished with frets; after that period, it was reduced to four strings; and still, under the denomination of *violin*, it holds the first place among treble instruments. The viol was played with a bow, and differed entirely from the *vielle*, the tones of which were produced by the friction of a wheel; the wheel performed the part of a bow.

The term *Jonglerie*, in old French, included four different species of performers; the troubadours, who wrote, set, and sung their own verses; the singers, employed by those poets and composers, to whom nature had denied a voice; the *dis-seurs*, narrators, or romancers, who in a kind of chant recited their metrical histories, and the players upon instruments, who accompanied the troubadours and singers, or performed at feasts and revels without singing.

In 1330, the minstrels formed themselves into a company, and obtained a charter. On account of their disorderly conduct, they were banished by Philip Augustus. His successors recalled them, and they were united under the general name of *Menestraudie*, minstrelsy; having a chief appointed over them, called King of the Minstrels. They lived in a particular street in Paris, still called St. Julien des Menestriers. They played at all weddings and parties of pleasure; but in 1395, their immoral conduct again called forth the censure of the government.

Thus, though restored to public favor, the order had greatly fallen into disrepute. Troubadours were no longer received with respect. Yet they were in a great measure the fathers of literature in France. They also polished the manners, established the rules of politeness, and refined the rudeness of its inhabitants.

The famous song upon Roland continued in favor with the French soldiery, so late as the battle of Poitiers, in the time of their King John; and when he reproached one of them for singing it when there were no Rolands left, the soldier answered that Rolands would soon be found, had they a Charlemagne at their head.

Among the most ancient songs on the subject of Love, which are preserved in the French language, are those of the unfortunate Chatelain de Coucy, who, having gone to the Holy Land, entreated his esquire to have his heart embalmed, in the event of his death, and sent to the Lady of Fayel in Picardy, in a little casket, together with a purse of silk and hair, which she had worked for him.

But the Lord of Fayel, having met the esquire as he was entering the castle with the casket in his hand, seized upon it, dismissed the esquire, and ordered the cook to serve up the embalmed heart for dinner, with a sauce to render it palatable. When the lady was told that she had dined upon the heart of the Chatelain de Coucy, she retired to her chamber, and starved herself to death.

In the time of Philip de Valois, more than thirty musical instruments were known in France. Among these, were harps, flutes, hautboys, bassoons, trumpets, guitars, bagpipes,

viols, rebecs, organs, &c. Some songs are still extant, written by Thibaut, King of Navarre, and addressed to Queen Blanche of Castile.

In the fourteenth century, music in parts, moving in different melodies, came into general favor. Of these old songs, both the words and music are difficult to read; the words from being nearly effaced, and the music, from being without bars.

With respect to the music of the middle ages in Italy, it does not appear to have wholly perished. In 1268, when Prince Conrad marched against Charles I., of Sicily, we are told of a chorus of women who sung through the streets, accompanied with cymbals, viols, drums, &c. In 1368, Lionel, Duke of Clarence, having married a daughter of the proud house of Visconti, gave five hundred superb dresses to the minstrels who attended.

The most ancient melodies existing in Italy are a collection of sacred songs, supposed to have been brought there by the pilgrims who went to the Holy Land. In 1310, a society was formed at Florence, for the performance of these religious poems. This company still subsists, and the members of it frequently sing their hymns through the streets in parts, accompanied by an organ.

Every nation in Europe has produced good poetry before it could boast of good melody, and when the sonnets of Petrarca delighted all Italy by their grace and beauty, it does not appear that music had by any means kept pace with her sister art. We are indeed told, that when the poet was crowned with laurel in the capitol, two choirs of music, the one vocal, and the other instrumental, accompanied the procession, by

turns producing sweet harmony. And from this it is inferred that counterpoint, and singing, and playing in concert, must have been in some measure understood in Italy, at that period.

From the writings of Boccacio, and his account of the manner in which, during the dreadful plague at Florence in 1348, the Florentines amused themselves with music and dancing in order to banish thought; it is plain that there were two kinds of music and performers in his time, as at present. One species of music, was a plain, simple, and popular melody, generally understood. The other, an elaborate and artificial species of music, which could only be played by scientific persons, or professors.

The most illustrious musician of this period in Italy, was Francesco Ciero. He was a native of Florence, and being deprived of sight by the small-pox, he applied himself to the cultivation of music. He was celebrated for his performance on the organ, and was publicly honored at Venice by receiving the laurel crown, in the presence of the Duke of Venice. He died in 1390.

Another musician named Antonio de l'Organi, was so celebrated for his skill in music, that the most eminent musicians of England, are said to have crossed the Alps, in order to hear his performance.

The Cambro-Britons, the ancient inhabitants of Britain, held their bards in high reverence. Songs of very great antiquity are preserved in the Welsh language, and the harp to which they were sung was no less in favor with the Saxons and Danes than with the Britons. The bard, in Wales, was the eighth officer in dignity at the court. He had a place in

the royal hall next to the steward of the household. Music was considered an accomplishment necessary to the education of a monarch; and to sing to the harp was requisite to form a perfect prince, or a complete hero.

The bounty of William of Normandy to his bard is recorded in Domesday Book. In 1271, Edward I. took his harper with him to the Holy Land. And when Edward was wounded with a poisoned knife at Ptolemais, the harper, hearing the struggle, rushed into the apartment, and killed the assassin. It was however, this monarch, who afterwards extirpated all the Welsh bards.

From the writings of Chaucer, we find that music was in high estimation in England during the 14th century. The most ancient English song still extant, is one written in 1415, on the victory of Henry V. at Agincourt. About that period, two eminent musicians flourished in England, John Dunstable, and Dr. John Hambois. The latter is supposed to have been the first musician who was honored with the degree of Doctor in England.

The most ancient German music extant is that set to the hymns of the first reformers, though there can be no doubt that the Germans had at that period songs in their own language, set to melodies formed upon the Guido scale. But none of these appear to have been preserved.

Music had now a regular and extensive scale for melody, a code of laws for harmony, and a commodious notation and time-table. Thus musicians were furnished with the whole mechanism of their art. After the invention of printing, music, and especially counterpoint, became an object of high

importance. About the middle of the 15th century, the scale received six divisions: base, baritono, tenor, contralto, mezzo-soprano, and soprano. The natural pitch of these is about three or four notes above each other.

While harmony was thus becoming more refined, it was found, like other sweet and luscious things, to become insipid for want of contrast. Then a mixture of discord was introduced, like a shade in painting to subdue a bright color. Discord, in music, does not consist in a defective interval, which would produce a jargon; but in the artful use of such combinations which are too disagreeable for the ear to dwell upon, yet which are necessary as a relief to harmony.

In the mean time, while harmony was improved, melody had been long neglected. It was long before men had the courage or genius to invent new melodies. In the 15th century, we hear of harmony in four parts in the Pope's chapel. The composers were Netherlanders, and the singers Spaniards. And before the year 1600, there were eminent composers, both Spanish and Flemish. The encouragement given to the liberal arts by the Emperors Charles IV. and Francis I. was undoubtedly the cause of the progress of music in French Flanders and the Spanish Netherlands. These princes lived less in their capitals than elsewhere, and resided frequently in Brussels, Antwerp, Mons, Cambray, and other places.

John Okenheim, a native of Hainault, is the oldest composer in parts, whose works still remain. Josquin, Isaac, and Brumel, were composers whose works surpass in excellence all that can be produced of equal antiquity by the inhabitants of England, Italy, or any other part of the world. The

masses of Josquin are still highly celebrated. Some suppose him to have been a native of Flanders, while others consider him an Italian.

The chief beauty of his works consists in his knowledge of harmony, as there was then little melody, and no grace in the arrangement of single notes. Arrigo Tedesco, or Henry Isaac, was a musician of great reputation, and held the situation of *Maestro di Capella* of the church of St. John in Florence. His compositions also were chiefly ecclesiastical. After him, Jacob Hobrecht, a Netherlander, and Pierre de la Rue, were the most eminent contrapuntists on the continent. The music of these composers has now become new from an excess of antiquity, and those who are satiated with modern melody, harmony, and modulation, would have great pleasure in listening to these ancient performances.

In England, it was so customary for the old poets to write new words to old tunes, that there was little business for a composer. Such of these old melodies which remain are simple and uncouth, and little more airy than the chants of the church. Harmony however had in the middle of the 16th century arrived at great perfection in England. The compositions were almost entirely for the use of the church, but bear a stamp of national originality, and do not resemble the choral productions of the continent. Among the most eminent composers were Fairfax, William of Newark, Tavernen, Tudor, Parsons, and John Marbeck, who set the whole English cathedral service to music.

CHAPTER VI.

In what modern music consists—Of melody—Consonance—Remarks on national music—Scotch, Irish, Tyrolese, &c.

MODERN music consists of melody, time, consonance, and dissonance. By melody is implied a series of sounds more fixed, and generally more lengthened, than those of speech; arranged with grace, and with respect to time, of proportional lengths, such as the mind can easily measure, and the voice express. These sounds are regulated by a scale, consisting of tones and semitones; but admit a variety of arrangement, as unbounded as imagination.

Consonance is derived from a coincidence of two or more sounds, which being heard together, by their agreement and union, afford the utmost pleasure to ears capable of judging and feeling. The combination and succession of concords or sounds in consonance, constitutes harmony; as the selection of single sounds produces melody.

Dissonance is the want of that agreeable union between two or more sounds, which constitutes consonance in musical composition. It is occasioned by the suspension or anticipation of some sound before, or after it becomes a concord.

Of musical tones the most grateful to the ear are such as are produced by the voice; and the most pleasing music is that which approaches the nearest to vocal; such as can be sustained, swelled, and diminished, at pleasure. The violin flute, and hautboys, may be ranked as the first of these. The

instrument which produces the greatest effect is the organ; but it is imperfect, both in expression and intonation. With respect to excellence of style and composition, it may be said that to practised ears, the most pleasing music is such as has the merit of novelty, added to refinement; and to the ignorant, such as is most familiar and common.

Each country has its peculiar style of melody, preferred by the people of that country to all other styles. This variety appears to depend upon many causes; on the climate, the language, the disposition of the people, the nature of the scenery amongst which they live, and perhaps in some measure, upon their government or institutions, which must have an influence upon their character and disposition.

Thus the music of the Highlands of Scotland is almost uniformly of a wild and melancholy character. The sights and sounds of nature in these mountain regions are all of a melancholy cast. The waves have a mournful sound as they dash against the rocks; so has the wind, when it sweeps over the dark heath, or moans through the lone valley, or howls round the mountain-tops.

There is nothing vulgar in these mournful melodies. The ancient Highlanders were proud, imaginative, and superstitious; devoted to their chieftains with a lofty enthusiasm, looking down with contempt on the petty traffic of their Lowland neighbors. Their business was war, their occupation hunting; and at the intervals of these pursuits, the Highlander, wrapt in his plaid, lonely and solitary, would indulge in fanciful reveries amidst the dark mists, the stupendous precipices and the rolling torrents of his dreary land. It is not

wonderful that their music and poetry were alike colored by the scenes amongst which they lived. The gathering of the clan was to music at once wild and martial. The Highland widow who mourned for the death of her fair-haired boy, lamented his untimely fate in strains passionate and pathetic—and in language which was simple and lofty.

The Lowland melodies are of a different cast. They speak of clear streams and peaceful valleys,—they express love and tenderness, and tranquil domestic affection. Many of them are named from the rivulets and hills adjoining the Tweed, near Melrose; such as Galawater, Ettrick Banks, and the Braes of Garrow. Many have supposed that David Rizzio was the composer of these songs; an opinion utterly devoid of probability. In the time of Rizzio, harmony was the fashionable study of the Italian composers; while melody is so much the characteristic of the Scotch tunes, that it is uncertain whether bases were set to them before the present century.

It is indeed probable, that Rizzio, being a skilful musician, executed these songs with a delicacy unknown to the native musicians; that he perhaps corrected the extravagance of certain passages, and thus improved the beauty of these pastoral melodies.

Some consider James I. as the father of plaintive melody in Scotland; and it is certain that all the Jameses were skilled both in music and poetry. From the reign of James I. to the end of the reign of James V., we may reckon the great era of Scottish poetry and music. During that period flourished Gavin, Douglas, Ballenden, Dunbar, Herryson, Scott, Montgomery, and Sir David Lyndsay, with many others, whose fine

poems are still extant. But the most ancient and beautiful Scotch melodies were probably the invention of the Scotch shepherds, who actually felt those sentiments and affections whereof they are so expressive.

Irish melody differs from the Lowland Scotch music, as much as the latter does from the Highland. It is full of deep feeling and pathos. It has more energy than Scottish music—perhaps more variety. There is a vehemence in it, which seems expressive of the character of the people, with occasional bursts of sorrow and indignation; while their ludicrous songs are the very essence of mirth and untamed vivacity.

The Alpine melodies, and songs of the Tyrol, have the wildness peculiar to mountain music, yet are wholly unlike the music of the Scotch highlands. They breathe a spirit of freedom and wild gaiety: The music is clear, bold, and animating. The Swiss hunter has but to descend from the misty brow of the mountain, to discover mid-way his cheerful cottage encircled by vines. He is not condemned, like the Highlander, to perpetual dreariness. The mountain-scenery is awful and sublime; but the roseate tint upon the Alpine snows reminds him of sunshine and his smiling home.

The natives of the southern countries in Europe, are remarkable for their universal love of music, and for the excellence of their voices. In Spain, in Italy, and in the south of France, music appears to be a kind of native language, like the untaught warbling of the birds. At Venice, the gondoliers sing in parts; and though the music is rude, it has a pleasing effect, when, softened by distance, it steals over the waters of the Brenta. The native melodies of Italy are grace-

ful and tender; and their *arie buffe* have a lightness and gaiety, and sometimes a grotesque mirth, which only an Italian can understand. The airs sung by the peasants of Italy are in general more remarkable for grace and sweetness, than for deep feeling. Those of Spain have, like the Spanish language, more energy and a more romantic character. They tell of a more mountainous country, of a more high-souled and a graver people. In Italy the theme is ever of love or beauty. In Spain, there is a greater mixture of devotion and romance with gallantry. The vocal music of France is not pleasing to any other nation, on account of the peculiarity of their prosody. They always lay a stress on the last syllable. The French language is the only one which has words terminating in an *e* mute; and this *e*, which is not pronounced in common speech, has a note assigned to it in music. Their native melody is in general slower than might be expected from the vivacity of the inhabitants, and upon the whole, with little romance or deep tenderness, unless in some of the old Provençal airs, which seem to have given rise to many of the melodies both of France and Italy. It is certain, from whatever cause it may arise, that the national music of every country is as distinct as their language.

CHAPTER VII.

English music in the 16th century—Italian music and musicians in the same century—German music and composers in the 16th century—Of French, Spanish, and Dutch music and composers of the same period—Music in England in the 17th century—Of masques, madrigals, ballads, &c.—The most eminent English composers—Music in Italy in the 17th century—Most celebrated composers and violin-players—Of Corelli—Music in Germany in the 17th century—Introduction of the Italian opera into Germany—Of French music in the 17th century—Italian opera introduced into France—Of Lulli—English composers for the church after Purcell.

BEFORE the Reformation, as there was but one religion, there was but one kind of sacred music in Europe, plain chant, and the descant built upon it. That music was applied to one language only, the Latin. In the 16th century, music was in England an indispensable part of polite education. There is a collection preserved in manuscript called Queen Elizabeth's Virginal Book. If her majesty was able to execute any of the pieces in that book, she must have been a great performer. Tallis, singularly profound in musical composition, and Bird, his scholar, were two of the authors of this famous collection.

During the reign of Elizabeth, the genius and learning of the British musicians were not inferior to any on the Continent, an observation scarcely applicable at any other period of the history of England. Sacred music was the principal object of study all over Europe. The lute and virginals were the only instruments for which any tolerable music was composed. The violin was hardly known. Viols with six strings and fretted like a guitar, were admitted into private concerts, but

Queen Elizabeth was in the habit of being regaled during dinner with twelve trumpets, and two kettle-drums, together with fifes, side-drums and cornets, which shows the state of regal music at that period.

The lute, which is now scarcely known, was the favorite instrument of every nation in Europe during the last two centuries. Choral compositions, madrigals and songs in parts, were the only *vocal* music then known. Solo songs, anthems, and cantatas, are the productions of later times. It is therefore upon church music, madrigals and songs in parts that the English, during the reign of Elizabeth, must rest their reputation. Taste, rhythm, accent, and grace must not be sought for in this kind of music. What is generally understood by taste in music, is nearly inadmissible in the gravity of church composition. The figures and canons of the 16th century, like the Gothic buildings in which they were sung, have a gravity and grandeur peculiarly suited to the purpose of their construction. However uncouth they may now appear, they should be preserved as venerable relics of former musical labors and erudition.

The 16th century in Italy gave birth to Giovanni Pierluigi da Palestrina, the most eminent master of the age in which he lived. He was born in 1529, at Palestrina, and having when very young distinguished himself as a composer, he was admitted into the Pope's chapel at Rome; and having brought choral harmony to a degree of perfection which has never since been exceeded, he died in 1594, at the age of sixty-five. We are told that in 1567, the Pope and Conclave having been offended and scandalized at the light manner in

which the mass had long been set and performed, determined to banish music from the church. Palestrina, then aged twenty-six, entreated his Holiness to suspend the execution of his design, till he had heard a mass of his composition.

His request was granted, and on Easter Day, his famous mass entitled *Missa Papæ Marcelli* was performed in solemn assembly, before the Pope and College of Cardinals, who found it so grave, noble and elegant, that music was restored to favor and again admitted in the celebration of sacred rites. The Italians place Palestrina at the head of the Roman school in music.

Luca Marenzio, also of that school, brought madrigals to their highest degree of perfection towards the end of the 16th century. He was a native of Corcaglia, in Brescia. The Italians surnamed him The Swan; and the greatest persons in Italy courted his society. He died in 1599.

At the head of the Venetian school, the Italians place Adrian Willaert, usually called Adriano, a native of Bruges. His works and scholars were very numerous. His dexterity in the construction of canons was truly wonderful.

At the head of the Neapolitan school was John Tinctor, and after him, Rocco Radio, both celebrated and learned musicians. The first secular music in parts which has been known on the Continent, is the harmony that was set to the rustic and street tunes of the kingdom of Naples. During the 16th century, these, under the names of *arie*, *villanelle*, &c., were as much in fashion throughout Europe as Venetian ballads have since been. Besides the old tunes, which were then collected, and published in four parts, innumerable airs

were invented in imitation of these by all the great composers of that time. They were sung about the streets in parts, and contain more air and vivacity in the melody, than any other songs of the same date.

No Neapolitan composer of this period, has obtained such high praise as Don Carlo Gesualdo, Prince of Venosa. Tassoni, an Italian author of that period, says that he imitated the Scotch melodies, but those which remain of his composition, have no resemblance whatever to Caledonian music. His contemporaries appear to have been dazzled by his rank, in the encomiums which they bestow upon him.

At the head of the Lombard school was Father Costanza Porto, of Cremona, author of eighteen different works for the church, full of elaborate and curious compositions. Gastoldi, also of the Lombard school, was the author of various lively ballads, more graceful than any melodies which were written before the cultivation of melody for the stage.

Of the Bolognese school in the 16th century, among the chief masters were Artusi and Andrea Roti; and of the Florentine school, Francesco Corteccia, author of madrigals and church music; Alessandro Striggio, a voluminous composer; and Constantius Testa, one of the most graceful composers of that period.

Meanwhile, in Germany, besides numerous theoretical writers and composers, the talents of innumerable practical musicians and performers are highly celebrated. The inhabitants of that extensive empire had long made music a part of general education. They were especially famous for the excellence of their organs, as well as for their performers on

that instrument. During the sixteenth century, among their most eminent composers and theorists were Reischius, Michael Roswick, Henry Soris, Faber, Hoffman, and many others.

Before the reign of Francis I. music appears to have been little cultivated in France; and even during his reign it received little improvement. But so many excellent masters of harmony existed, especially in the Low Countries, that music in parts had become common all over Europe. The first French musician of eminence, after the death of Francis I. was Cretin, who published, in 1546, a work containing thirty-one Psalms of David, set to music in four parts. Ronsard, the favorite bard of France during the three succeeding reigns, had his songs set to music in four parts by Bertrand, in 1578, under the title of *Les Amours de Ronsard*.

Claude le Jenne was the author of *mélanges*, songs, and psalms. His *mélanges* consist of French songs and motets, the former greatly resembling the madrigals of Italy. They possess in general much art and skill, with little melody and rhythm.

The lute was the chief instrument played upon in France at this period, and the violin was introduced by Baltazarini, sent from Piedmont at the head of a band of violin players, by Marshal Brissac, to Queen Catharine de Medicis. Baltazarini having delighted the court by his ballets, divertissemens, and other dramatic representations, received in consequence the surname of *Beaux-joyeux*.

Indeed, the great number of Italian musicians who followed in the train of Catharine de Medicis, induced the musicians of

France to change their own rude and simple method, and to adopt the grace and delicacy of the Italians, both in vocal and instrumental music. From the ballets introduced by Beaux-joyeux, we may trace the origin of the ballet heroique, and the ballet historique, in France, where the first place is given to dancing, and the second to poetry and music.

Music in Spain was early admitted into the circle of the sciences at their universities. Before the time of Salinas, who lived at the close of the sixteenth century, though the theory of music had been attended to, yet it had been little cultivated as an art. Francis Salinas was a native of Burgos, and was born blind. He was taught very early to sing, and to play upon the organ, in the performance of which he excelled. His treatise upon music has been greatly celebrated. He died in 1590, aged 77.

The works of Don Cristofero Morales were celebrated all over Europe about the same period. He wrote chiefly for the church, and his compositions were in high favor at Rome, till those of Palestrina supplanted them. Other eminent Spanish composers of the sixteenth century were Guerrero of Seville, Flecha of Catalonia, and Ortiz of Madrid.

In Flanders and the Netherlands, many able composers had succeeded Jusquin. Among these, Cyprian Rore, and Orlando Lasso may be particularly mentioned. They travelled through the different courts of Europe, and were great masters of harmony. They composed masses and psalms for the church, as well as songs adapted to various languages. Their compositions are lighter than those of Palestrina, and when they strive to be grave and solemn, they frequently become

heavy and dull. Their songs have much modulation, but little melody.

In the seventeenth century, masques, the precursors of operas, came into great vogue in England. They resemble operas, since they are in dialogue; are performed on the stage; are ornamented with machinery, dances and decorations; and have always music, vocal and instrumental. They differ from them in having no recitative, which is the essential characteristic of an opera.

About the beginning of the same century, madrigals began to go out of vogue, and were supplanted by fantasias, or fancies, of three or more parts, wholly composed for viols and other instruments, without the assistance of the voice. About the end of the reign of James I. a music lecture, or professorship, was founded in the University of Oxford, by Dr. William Heyther.

Charles I. loved music and patronized musicians. He was also himself a good performer on the viol-da-gamba. In 1637, Milton wrote the *Mask of Comus*, which was set to music by Henry Lawes, a celebrated musician, who performed the part of *Thyrsis* in it. The other characters were sustained by the sons and daughters of Lord Brackley, to whom it was dedicated. Indeed, these musical dramas were usually performed by the king, queen, and nobility, especially the splendid ballets, where they represented heathen divinities or allegorical characters.

Among the best musicians of England at this period were Nathaniel Giles, Orlando Gibbons, Dr. William Child, and Pelham Humphry. Attempts were now made in England for

simplifying harmony, and purifying melody; but for some time with little success. The harmony was given up, and the melody, that filled its place had the merit of simplicity, but was totally devoid of accent, grace, or invention.

The praises that are bestowed by contemporaries upon some of the music and musicians of this period only show that the worst music is more admired during times of ignorance than the most exquisite productions at a more enlightened time.

From the death of Charles I. till the Restoration, notwithstanding the gloomy spirit of the age, music was zealously cultivated in private. John Jenkins was a voluminous composer of *fancies* for viols, and was the first Englishman who professedly imitated the Italian style. The restoration of Charles II. drew from their retreats all the surviving musicians who had been involved in the calamities occasioned by the civil war.

The ballads of Dr. Blow, which were much in vogue at this time, contained more melody than those of any preceding composers; yet they were not of that graceful kind which the Italians were now rapidly carrying to perfection. It is in these ballads, that the union of Scotch melody with the English is first conspicuous.

King Charles had a taste for all things that were French, and in order to please him, all the composers in London strove hard to imitate Lulli, a Frenchified Italian, master of the court music in Paris, who was then considered the greatest musician of his time.

The eminent English musician, Henry Purcell, was born in 1653. His genius embraced, with equal facility, every

species of composition then known. In writing for the church, he manifested extraordinary talent, whether he adhered to the elaborate style, of his predecessors, or adopted a new and more expressive style of which he was himself one of the principal inventors. In compositions for the theatre, he gave more melody and interest to the voice than had ever been heard in England before. And in private music, such as sonatas for instruments, songs, ballads, or catches for the voice, he so far surpassed whatever England had before produced or imported, that all other musical productions were instantly consigned to oblivion.

Among these graceful melodies the Mad Bess of Purcell is so celebrated as to need no panegyric, its favor having been revived by almost all the best English singers. His songs are preserved in a collection entitled the *Orpheus Britannicus*. Here are collected the songs, from which the natives of Britain first received a delightful impression by the music of a single voice.

A revolution in favor of melody and expression was now preparing in Italy, even in sacred music. Dramatic composition, consisting of melodies and recitation for a single voice, now began to be preferred to music of many parts. Ludovico Viadana, an eminent church composer of this period, has the reputation of having invented the indication of chords by figures, in what the Italians call *basso continuo*, and the English, *thorough bass*.

Allegri was the author of the famous *Miserere* still sung in the Papal chapel during Passion week. Though it undoubtedly owes much of its effect to the surrounding scene, to

the solemn assembly of the Pope and Cardinals, the extinguished torches, and the mystery of the concealed voices, yet it must ever be considered as one of the most sublime efforts of human genius.

At the same period, the two Mazzochi contributed to the perfection of church music, by extending the bounds of harmony. Many famous organists flourished in Italy in this century. Near the latter end of it, a learned and elaborate species of Chamber Duet for voices began to be in favor. The first composer of these was Bonoricini, then the Abate Steffani, born in 1674, an admirable musician. These were followed by the duets of Clari, Handel, Marcello, Gasparini, Loth, Hasse, and Durante.

Arcangelo Corelli was born in February, 1653, at Tusignano, in Bologna. He visited Paris, in 1672, but was driven thence by the jealousy of Lulli. Soon after, he led the band of the opera at Rome, as principal violin, and published his Twelve Sonatas and his Balletti da Camera. His chief fame was acquired by his solos for the violin, and his works have contributed more to charm the lovers of music by the mere powers of the bow, without the human voice, than those of any composer that has yet existed.

Being invited to Naples to perform before the King, his timidity prevented him from fully displaying his powers. The King left the room in the middle of an adagio. The famous Scarlatti executed a passage in which he failed. A hautbois player was admired more than him, and Corelli returned mortified to Rome.

The Concertos of Corelli have withstood the attacks of

time and fashion. The harmony is rich and pure, the parts are judiciously disposed, and considering that many of them are upwards of a hundred years old, their grace and elegance are wonderful. After the publication of his works, the violin increased in favor all over Europe. Among a multitude of celebrated names we may mention Gemunani, Tartini, Pasqualino Bini, and Veracini, who played so beautiful a solo in the cathedral at Lucca, that the audience transported, called out, *Evviva!*

Numerous German musicians also distinguished themselves during the 17th century. The reign of harmony and figure continued longer there than in Italy. Among the most celebrated organists and composers, were John Klemme, Jacob Froberger, Andreas Hammerschmidt, surnamed the Glory of Germany, (perhaps because Mozart was not then born) Schein, Scheit, and Buttstett.

In 1627, the celebrated Martin Opitz translated the opera of Daphne from the Italian. Schütz, the chapel-master, set it to music, and it was performed at the court of Dresden on the occasion of the marriage of the Elector's sister with George II. In 1665 the opera of Alcindo and Clorinda was performed at Vienna. In 1678, Theiles's Adam and Eve was performed in the German language at Hamburgh. In 1694, Keiser, Brenner and Krieger began to compose for the German theatre. At the beginning of the 18th century the performers in the German operas were all tradesmen, carpenters, or shoemakers; and the Armida and Semiramis of the evening sold fruit and sweetmeats the next day. This however was only in the infancy of the musical drama.

By a more frequent intercourse with Italy, and the establishment of Italian operas in all the German courts, music in Germany, particularly instrumental, was soon brought to a degree of perfection beyond that of any other country, Italy hardly excepted.

Though the French have long wished to have a dramatic music of their own, yet they certainly owe the introduction of the opera to the Italians. *Orfeo* and *Euridice* was performed in Paris in 1647. Music was little cultivated in France, till the operas of Lulli, under the powerful patronage of Louis XIV. excited public attention. He was born near Florence in 1633, was the son of a peasant, and was taught by a Cordelier to play on the guitar. The Chevalier de Guise brought him to France, and he was made under scullion in the kitchen of Mademoiselle de Guise, where he annoyed his fellow-servants by constantly scraping on a miserable violin. However his merits were discovered, and by degrees he obtained public favor, received letters of nobility from the King, and became celebrated all over Europe.

The celebrated singer, La Rochois, was one of his pupils. La Niacpin, another celebrated singer, was also famous for her romantic adventures; for having fought various duels, killed three of her adversaries, and ended her life in devotion in 1707, aged thirty-four.

The airs in the operas of Lulli, are short simple tunes, more in the style of Venetian ballads than of opera songs, but the recitative is grave, noble, and simple.

In England, after Purcell, the chief composers for the church were Clarke, Dr. Holden, Dr. Creyghton, Tucker, Ald-

rich, &c., and John Stanley, who though blind, attained to great proficiency in music.

CHAPTER VIII.

Of mysteries and Oratorios, in Italy—Opera—Buffe—Cantatas—Chief composers in these different styles—Musical dramas in England—Arrival of Italian singers there—Handel arrives in England—Mrs. Anastasia Robinson—Cuzzoni—Bordoni—Oratorios in England—The opera goes out of fashion—is revived—Celebrated Opera-Singers—Dancing preferred to music—Madame Mara—Dr. Arne—The Italian opera in London at the present time—Catch-Club, and Concert of Ancient Music—Music in France after Lulli—Rameau—Attempt at introducing Italian music in Paris fails—Party-spirit between the followers of Gluck and Piccini—Of French music at present—Music in Germany—Of Mozart—His life and works—His death and requiem—Other eminent composers in Germany.

THE first truly dramatic exhibitions in Italy were their *spiritual comedies*, or religious mysteries; representing different passages of Scripture, such as the Conversion of St. Paul; the Death of Isaac; and others. By degrees these were admitted into church, and improved into oratorios. Stradella, a celebrated musician of Naples, was one of the best composers of these oratorios. Since then, they have been enriched by the chorusses of Colonna, Alessandro Scarlatti, Leo, and above all, Handel. In 1706, Arcangelo Spagna, published fifteen oratorios, in which our Saviour, and sometimes the Supreme Being himself, were profanely introduced among the dramatis personæ.

Carlo Pallavicini was the author of *Demetrio*, composed for

the Venetian opera. Caldara also was a celebrated dramatic composer. The opera Buffa was introduced into Italy in the 16th century. But the burletta music of Italy was little known, until the comic operas of Ciampi, and Galuppi, were performed on the English stage.

Cantatas, which were early known in Italy, first consisted, like opera scenes, of little more than recitative. Then a single air was introduced, distinct from the recitative, and repeated to different stanzas after the narrative part of the poem, like modern ballad airs. Towards the end of the 16th century, they were brought to great perfection, especially by Alessandro Scarlatti. We are told that Tranceschelli, a celebrated violincello-player, accompanied one of these cantatas at Rome so admirably, while Scarlatti played on the harpsichord, that the company who were good Catholics, and not incredulous of miracles, were firmly persuaded, that it was not Tranceschelli who had performed on the violincello, but an angel who had assumed his shape.

After Scarlatti, Gasparini, Bouoncini, Caldara and Pergolesi were among the most celebrated composers in this style. The first musical drama that was performed in England, wholly after the Italian manner, was *Arsinoe*, Queen of Cyprus, translated from the Italian of Stanzani of Bologna, and performed in 1705. The singers were all English. In 1707, Addison wrote his opera of *Rosamond*, which was set to music by Clayton, a contemptible composer, and was thrown aside after three representations.

Then opera-singers began to arrive from Italy, and the famous Niccolini Grimaldi appeared in London in the opera

of Pyrrhus and Demetrius. He was a Neapolitan. His voice was at first a soprano, but descended afterwards to a fine contr'alto. In 1710 the opera of *Almahide* was brought out in London, the first opera performed in England wholly in Italian, and by Italian singers. The Italian opera was thus first heard to advantage there, since the vocal music of Italy can only be heard in perfection, when sung to its own language and by its own natives.

The year 1710 is distinguished in the annals of music by the arrival in Britain of George Frederic Handel, who had been in the service of the Elector of Hanover, and came to England on a visit of curiosity. Aaron Hill, the director of the Haymarket, instantly applied to him to compose an opera, which he did. It was *Rinaldo*; the admirable music of which was written in a fortnight.

Soon after, the celebrated Mrs. Anastasia Robinson accepted of an engagement at the opera. This great vocalist, was the daughter of a portrait-painter, and was afterwards married to the Earl of Peterborough. In 1720, the principal persons in England, having subscribed 50,000 pounds for supporting the opera, George I., formed the subscribers into a society, which was named the Royal Academy of Music. Handel was commissioned to engage the performers; and for that purpose went to Dresden, where Italian operas were performed in the most splendid manner at the court of Augustus, Elector of Saxony. Here Handel engaged Senesino, Berenstadt, Boschi, and Duranstanti.

In 1723, the celebrated Francesca Cuzzoni arrived in England, and soon after, her distinguished rival Signora Faustina

Bordoni. Two violent parties were formed in London, respecting the merits of these splendid singers; no dispute whether theological or political, ever occasioned a more inveterate party-spirit. In seven years, the whole 50,000 pounds was exhausted, and at the close of the season the singers dispersed. At the end of the year, however, Handel recommenced the opera at his own risk, and engaged a new band of Italian performers. In 1732, Handel introduced oratorios into England, and exhibited his *Esther*, and his *Acis and Galatea*. Some years after, his statue was erected in Vauxhall.

Handel's operas of *Parthenope* and *Alessandro*, which may rank among the best of his dramatic compositions, were performed by first-rate singers from Italy. No vocal performer of the eighteenth century was so unanimously allowed to possess power, sweetness, and extent of voice, as *Farinelli*. Now, his powers would excite no astonishment.

About this time, however, the rage for operas diminished. Curiosity began to be satiated, and faction, opposition, and enmity to Handel, occasioned them to be entirely given up, for some time. That great composer was also disabled at this period of his life, by the double infliction of palsy and insanity. He had written thirty-nine Italian dramas for the English stage, exclusive of the operas which he had set in Germany and Italy.

In 1739, he re-appeared in public, and carried on oratorios at the Haymarket. The Earl of Middlesex engaged the King's Theatre, with a new band of singers from the continent, and the Italian opera was revived in London. Among the finest singers, whose arrival in England formed memorable eras in

music, were Giardini, Manzoli, the finest soprano after Fari-nelli, Tenducci, and more especially Cactano Guadagni. He performed in the *Messiah* and *Samson* of Handel.

In 1773, Miss Cecilia Davies made her appearance in the opera of *Lucca Vero*. She was the first English singer who was considered worthy to perform on an Italian stage. Then the famous Gabrielli, daughter of a cardinal's cook at Rome, arrived in London. She was equally famous for her exquisite voice, and unbounded caprice. *Lucrezia Agrigari* was soon after engaged for the Pantheon, at the salary of £100 per night, for singing two songs only. *Anna Pazzi*, *Signora Georgia*, and *Pacchierotti*, were all celebrated in their turn for their performance on the London boards.

In 1781, dancing gained the ascendant over music in the opera-house, and those who spoke loudest when *Pacchierotti* sung, sat in breathless and wondering silence when *Vestris* performed his airy evolutions. The year 1784 was rendered memorable in the annals of music by the magnificent manner in which the birth, genius, and abilities of Handel, were celebrated in Westminster Abbey and the Pantheon, by five performances of pieces selected from his own works, and executed by a band of more than five hundred voices and instruments, in the presence of their majesties and the first persons in the kingdom.

In the same year, *Madame Mara*, whose voice many still alive remember with rapture, first arrived in England.

Till the Italian opera was established in England, little was expected from the singers, but a voice and ear; and even the exquisite performers of Italy excited more astonishment than

emulation, among the English. D'Arme first begun a change in English vocal music, by refining the melody, more from Italian than English models. His compositions, if analyzed, would be found to contain an imitation of Italian, English and Scots melody. Various celebrated violin-players, from the Continent, have also contributed to improve the English taste, and there are now many native singers, both male and female, who may vie with their Italian rivals. The Italian opera in London, however, continues to be supported by all persons of rank and fashion in that country. Italian music and Italian singers usurp the public favor almost entirely, nor, considering this patronage of foreigners only as a matter of taste, can it be objected to.

There are various eminent instrumental performers now in England, both native and foreign. In 1762, the Duke of Queensbury and some others instituted the Catch Club at the Thatched-house in London, both for performing the canons, catches, and glees of old masters, and for the production of new compositions, of the same kind. In 1776, the Earl of Sandwich instituted the concert of ancient music, for the performance of such solid and valuable productions of the ancient masters, as had been discarded for an intemperate rage for novelty. Upon the whole, the state of practical music in England is in an extremely flourishing condition.

In France, the greatest composer after Lulli, was Rameau, born at Dijon, in 1683. Party rage was violent in Paris between their respective admirers. The style of Rameau, though formed upon that of Lulli, is more rich in harmony, and varied in melody. Rameau's system of a Fundamental Base, and

his opera of *Castor and Pollux*, carried his celebrity to the greatest height in France. In 1752, a troop of Italian barletta singers exhibited at the opera in Paris.

But after many attempts at Italian music, the patriotic ears in France returned with pleasure to the ancient national strains; the operas of Lulli and Rameau were revived, and the Italian singers driven from France. Then the Chevalier Gluck, the pride of Vienna, produced his operas in Paris, and the universal cry there, was, that he had restored the dramatic music of the ancient Greeks. When he was at the height of his fame, the celebrated Piccini arrived from Naples. Then a furious war broke out between the followers of Gluck and Piccini. No door was opened to a visitor, without the question being asked; '*Monsieur tes-êvous Gluckiste or Picciniste?*'

The French theorists are too apt to reduce music to a mere mechanical art; and are in general too well satisfied with music of their own country, to see the necessity for a reformation in the vocal department. There are many instrumental performers in France, who are very celebrated. Auber enjoys at present the plenitude of popular favor as a composer. M. De la Borde, a famous musical theorist, says that the Italians are superior to the French in melody, but that the French surpass them in harmony.

Without disputing this last opinion, which most good judges of music must consider erroneous, it is sufficient to observe that neither melody nor harmony alone can constitute good music, which consists in the union of both.

In no country has music made more rapid progress, or exci-

ted more attention, than in Germany. All the princes of that empire, have encouraged musical professions at their respective courts. The emperors appear to have been all partial to Italian language and music. In 1724, a splendid opera was exhibited at Vienna, on the birth of an arch-duchess. The performers were all persons of high rank. Two arch-duchesses were amongst the dancers, and the Emperor himself was the principal director, and accompanied the voices on the harpsichord.

Mozart, the prince of German musicians, was born at Salzburg, in 1756. From his earliest years, he evinced the strongest proofs of that wonderful genius which has obtained for him, among musicians, the rank which Raphael holds among painters. Music seemed to fill his soul. He loved it with an enthusiasm which made all childish amusements appear insipid to him. In his fifth year, he wrote a concerto for the harpsichord, which could only be played by the most practised performer.

Soon after, he was taken by his father to the court of the Emperor of Austria, where his juvenile proficiency excited the utmost astonishment. He had the greatest aversion to discord and shrill tones. On first hearing the sound of a trumpet, he fell senseless to the ground. This delicate sensibility is apparent in all his works. Music appears to have absorbed all his faculties, and to have rendered him incapable of attending to the common pursuits of life. He attained the highest degree of perfection in the art, and is unequalled in the richness, purity, and depth of his ideas.

His instrumental compositions, his sonatas, concertos, sym-

phonies, and quartetts, will remain a model for all succeeding ages. His operas are unrivalled for taste and depth of feeling. Among these, his *Don Giovanni*, his *Così fan Tutti*, his *Zauberflöte*, and his *Clemenza di Tito*, may perhaps be selected from a crowd of splendid performances. In sacred music, he was equally successful. His famous requiem was the last piece which he ever wrote. It is said, that a stranger called one day upon Mozart, and requested him to compose a mass for the death of a friend of his, desiring him to fix his own price, which the visitor paid in advance; promising to call again in a few months, and to give an additional sum when the work was concluded.

Mozart commenced the mass with the utmost energy and interest, but being interrupted by other commissions, it was not finished when the stranger made his re-appearance, at the specified time. Mozart apologized for the delay, and again continued the composition with such unusual ardor, that his wife, afraid lest such exertion should injure his health, entreated him to suspend his labors. He replied that he was writing a requiem for himself. His words were true, for before it was concluded, his health daily declined; he died, December 5th, 1792, in the 36th year of his age, and this solemn and beautiful requiem was performed at his funeral.

In 1766, the musicians at Vienna, since celebrated all over Europe, were Christopher Vagenseil, Leopold Hoffmann, Charles Ditters, and Joseph Haydn. The celebrated Haydn was born at Rohrau, on the borders of Hungary and Austria. His music is varied and beautiful. His adagios are pathetic in the highest degree, while his allegros are exhilarating from their liveliness.

Kozeluch, of Vienna, is remarkable for the solidity, good taste and harmony of his compositions; and the science, harmony, and depth of Beethoven's works, must long render his name celebrated. But the excellent composers of Germany are innumerable. Their scientific and beautiful compositions are spread all over Europe.

CHAPTER IX.

Music in Italy in the 18th century—In Venice—Musical dramas at Naples—Pergolesi, Jomelli, Cimarosa, Paesiello—State of music in Italy in the 19th century—Of Rossini and Weber—Their chief works—Celebrated female singers—Of Signora Pasta—Of Paganini.

It is certainly from Italy that all the grace and elegance of modern music are derived. At the beginning of the seventeenth century, Venice was distinguished for her numerous dramatic composers. In 1702, the elegant and graceful Gasparini composed *Tiberio*, his first opera, for that city. Caldara was one of the greatest professors both for the church and stage that Italy can boast. In 1727, the chief composers at Venice were Parta, Porposa, Albinoni, Vivaldi, and Buini. Many others succeeded them, and among these may be particularly mentioned the names of Pescetti, Alberti, and Marcello.

Few instances occur of musical dramas at Naples till the beginning of the 18th century. Before the time of the elder Scarlatti, Naples seems to have been less diligent in the cultivation of dramatic music than any other state in Italy. Since

that time all the rest of Europe has been furnished with composers and performers from that city.

The famous Pergolesi was born at a small village near Naples, in 1704. His merit was never sufficiently appreciated during his life-time. He died in the prime of life, and his death was attributed by many to poison. No sooner was he dead, than all Italy became loud in his praise, and his opera of *Olimpiade*, which two years before had been heard with indifference, was now listened to with rapture.

The ease and simplicity of his style formed an era in modern music. It was chiefly in vocal compositions that he excelled, and his clearness, simplicity and sweetness of expression justly entitle him to supremacy over all his predecessors and contemporary rivals.

Nicolo Jomelli was born at Avellino, near Naples, in 1714. He wrote many excellent operas, was a great harmonist, and naturally grave and majestic in his style. His abilities in writing for the church were even superior to those which he manifested for the stage. Having gone into the service of the Duke of Wurtemberg, and finding that the Germans were fond of learning and complication, he changed his style to suit their taste, which enraged the Italians, who considered him in consequence as a quack.

Climate operates so much in music, that what is admired in one country, is detested in another. In cold climates, labor is necessary to circulation; in hot, ease is the grand desideratum. In Italy, whatever gives the hearer the least trouble to disentangle, is called gothic, pedantic and *scelerata*. The works of Cimarosa and Paesiello, Neapolitan composers, are

universally played and admired. The list of Roman and Neapolitan composers is nearly innumerable. The great vocal performers of Italy are admired throughout Europe. Their conservatorios or musical academies, continue to produce a succession of talent and of splendid voices, and few persons have visited Italy without being gratified by the numerous operas of that land of music, among which the San Carlo at Naples, and the Scala at Milan, occupy the first place.

Rossini and Weber have for some time past divided the musical world between them. The premature death of the latter, when scarcely arrived at the zenith of his fame, has caused a blank in the musical world, which will probably not be filled for a long period of years. Where the music of this eminent composer is not liked, it is probably not understood. There is a degree of refinement, delicacy, and invention, which lovers of simple and common music can no more understand than the Asiatics harmony; and we are told that the Chinese, after repeated trials, have banished harmony, or music in parts, as too complicated for ears accustomed to simplicity.

Jomelli was the first who introduced musical coloring, as it is called, by which music describes peculiar sounds, motions, &c., such as the undulating motion of the waves, the roaring of the wind and other sounds in nature. Where this is used judiciously, it has a fine effect, as when Mozart in his beautiful terzett of 'Soave sia il vento,' expresses the placid undulation of the sea, or when we hear the beating of the oars in Rossini's *Turco in Italia*. Still more has Weber succeeded in this depictive style.

In Weber's splendid opera of the *Freyschutz*, he leads us through dark forests, over hill and valley, among lonely scenes where we are startled by the chorus of the wild huntsmen. The breaks, bursts, and changes in his music remind us of varied and broken scenery. Now his progress seems stopped by a torrent. He springs over a chasm, or he rests for a moment to breathe the clear pure air of the mountain tops. Or, when in *Oberon*, the mermaid sails in her shell over the dark blue waters, there is a gentle, lazy monotonous motion, well suiting the dreary inanity which we connect with the idea of these half-human dwellers in the ocean-caves.

The fairy sound of *Oberon's* horn is truly startling and elfish; yet wild, sweet, and playful. His *Roshana* is a delightful air, breathing oriental luxury, and well calculated to enslave the knight, if music could have triumphed over his moral courage. In the opera of *Preciosa*, the lightest and perhaps the most graceful of Weber's productions, nothing can be more pleasing than the marked and energetic sound of the gipsey's dance, and the Spanish style of the music, expressive of the sound of tinkling feet.

His last opera was *Euryanthe*, one of his most scientific works; but the Germans themselves are more especially enthusiastic on the subject of the music which Weber set to the songs of their late poet Körner. He was a man of an amiable character, modest, reserved in his manners, and domestic in his habits.

It is difficult to form a cool judgment of Rossini at a moment when his works are delighting the whole of Europe; when by his dazzling and brilliant productions, he not only

enjoys the celebrity which is seldom accorded during the lifetime of men of genius, but has thrown into shade those of almost every other composer, Mozart not excepted. There are indeed many who endeavor to criticise the operas of Rossini, who blame him for having introduced a redundancy of ornament into music, who accuse him of want of energy, and of a repetition of himself. But the last is somewhat excusable when we consider the number of his works; and his *Tancredi* and *Semiramide* show that he is capable of a graver and plainer style than that which he usually adopts.

His music appears peculiarly well adapted to display the brilliant powers of the present great singers. Pasta, Malibran, and Sontag continue in their different styles to enchant every enlightened audience in Europe with the melody of Rossini. Pasta, especially, by her exquisite taste, adds a charm to these songs, and gives to them a new beauty which makes us feel as if we understood them for the first time. The brilliant voice of Catalani has begun to decline, and no singer of the present day can rival Pasta; nor did even Catalani, with all her wonderful powers of execution, and her voice which seemed to pour forth a torrent of melody, equal Pasta in depth of feeling, judgment, or taste.

But the days of Orpheus seem to be revived in the wonderful effects produced by the violin of Paganini; and his extraordinary performance upon *one string*. So surprising does it appear even to the most scientific professors, that serious accusations of *diablerie* have been brought against the signor. The lovers of romance endeavor to throw a strong tinge of the marvellous over his adventures.

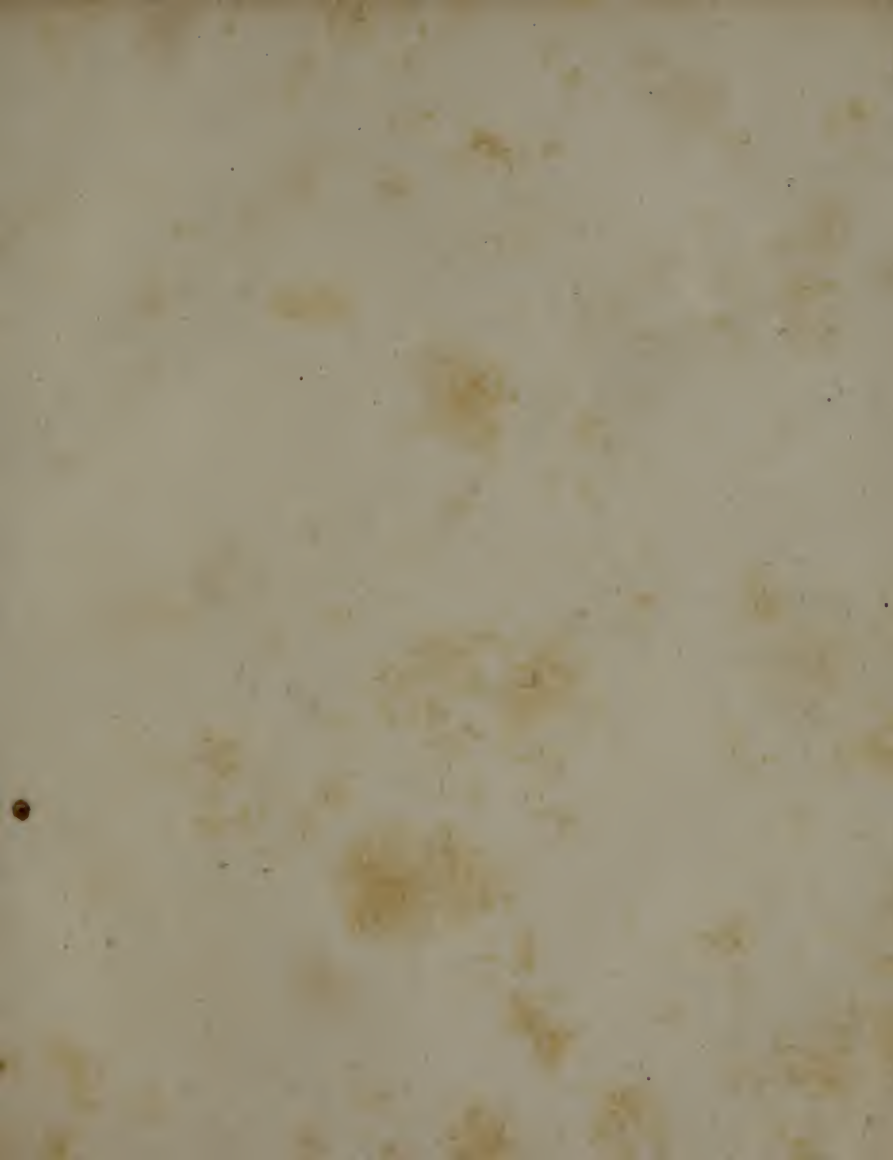
He is said to have made a compact with Satan himself, to have murdered his wife, with a thousand other extravagant surmises. He was in truth a native of the environs of Genoa; displayed when young extraordinary skill in music; became extravagant and dissipated; spent the money which he earned at the gaming-table; was thrown into prison, not for the murder of his wife, as has been supposed, but for a gambling-debt; amused himself when in this situation by playing upon a violin with one string, simply because the others were broken; and finally became a proficient in the art.

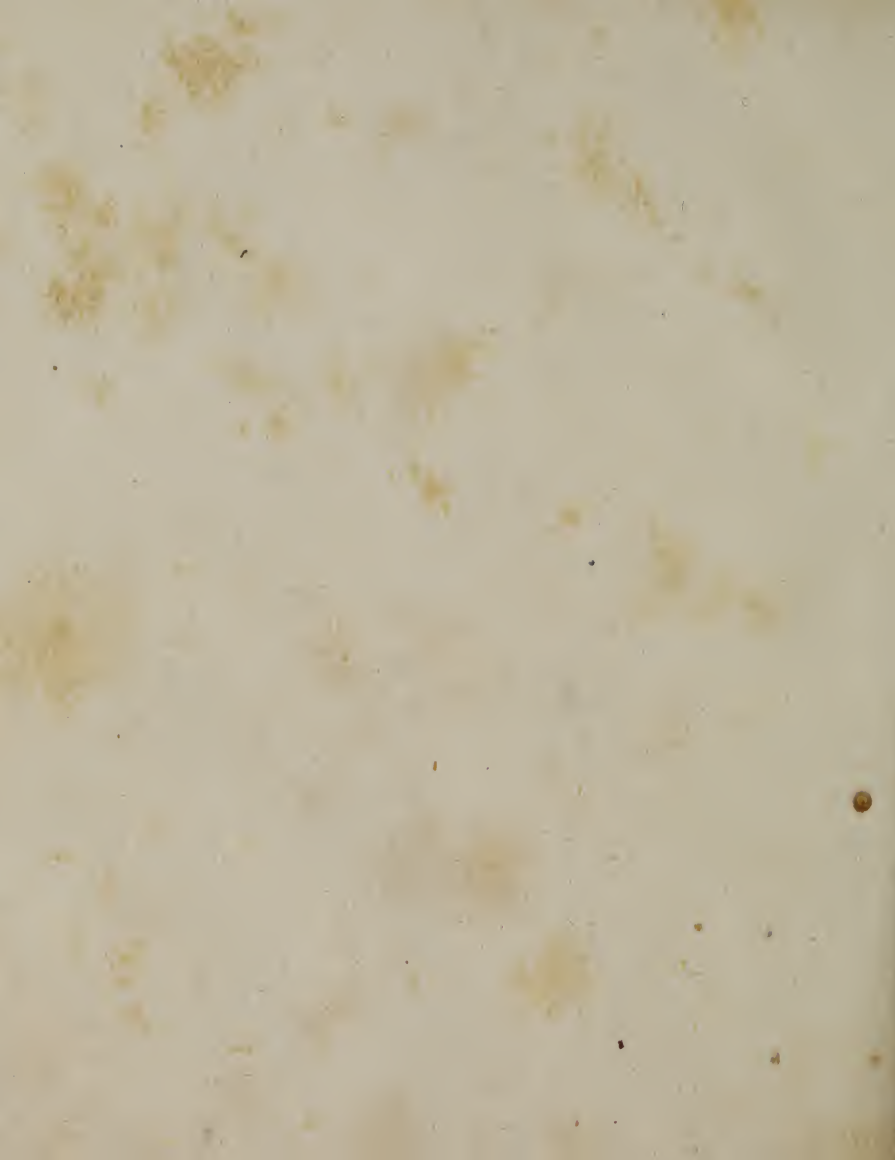
Paganini's appearance and performance, however, almost justifies the credulity which has given rise to these marvellous stories. His swarthy complexion, black, dishevelled hair, long fingers, and strange manner have something extremely striking and grotesque. Then, when he plays, he seems to be fighting, with some wild animal, tearing, struggling, and finally triumphing.

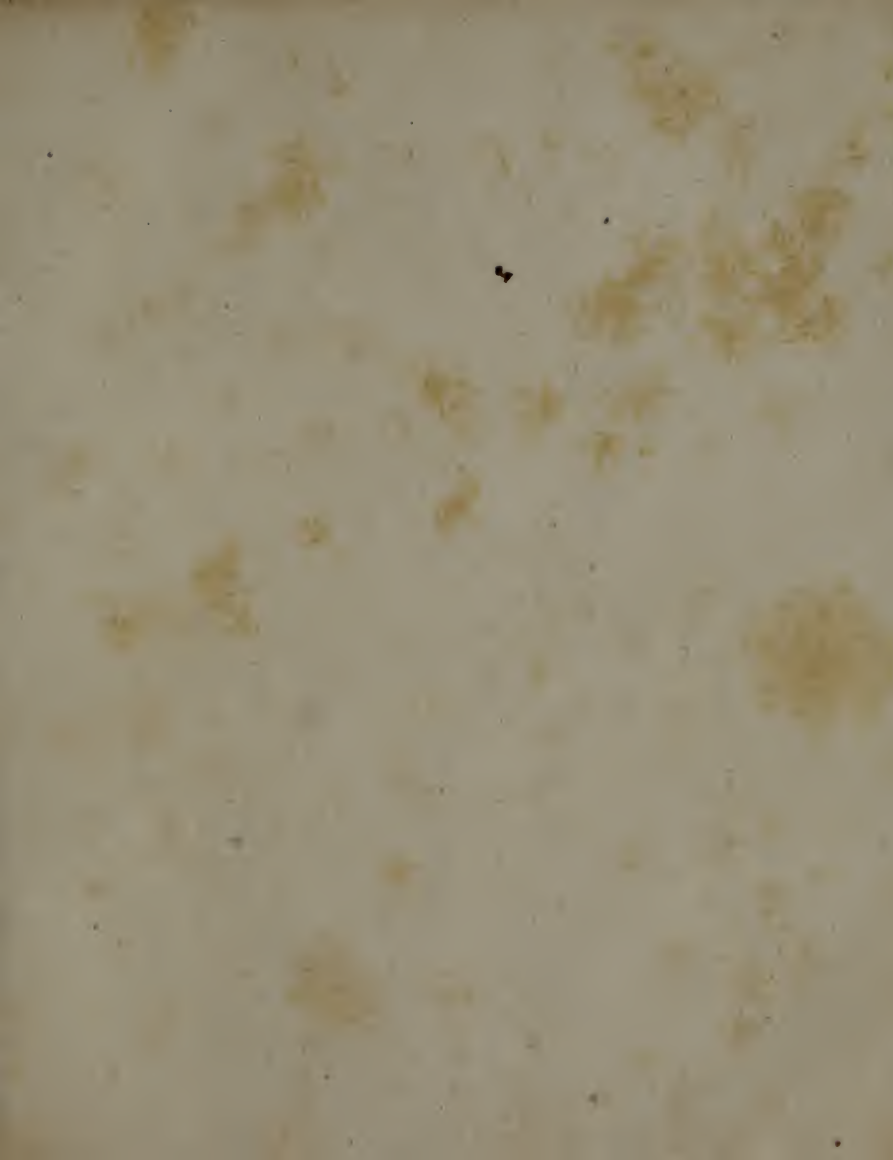
The professors of music who listen to him, if not violin-players, thank Heaven that they never attempted to perform on that instrument; while those who are, throw away their violins in despair.

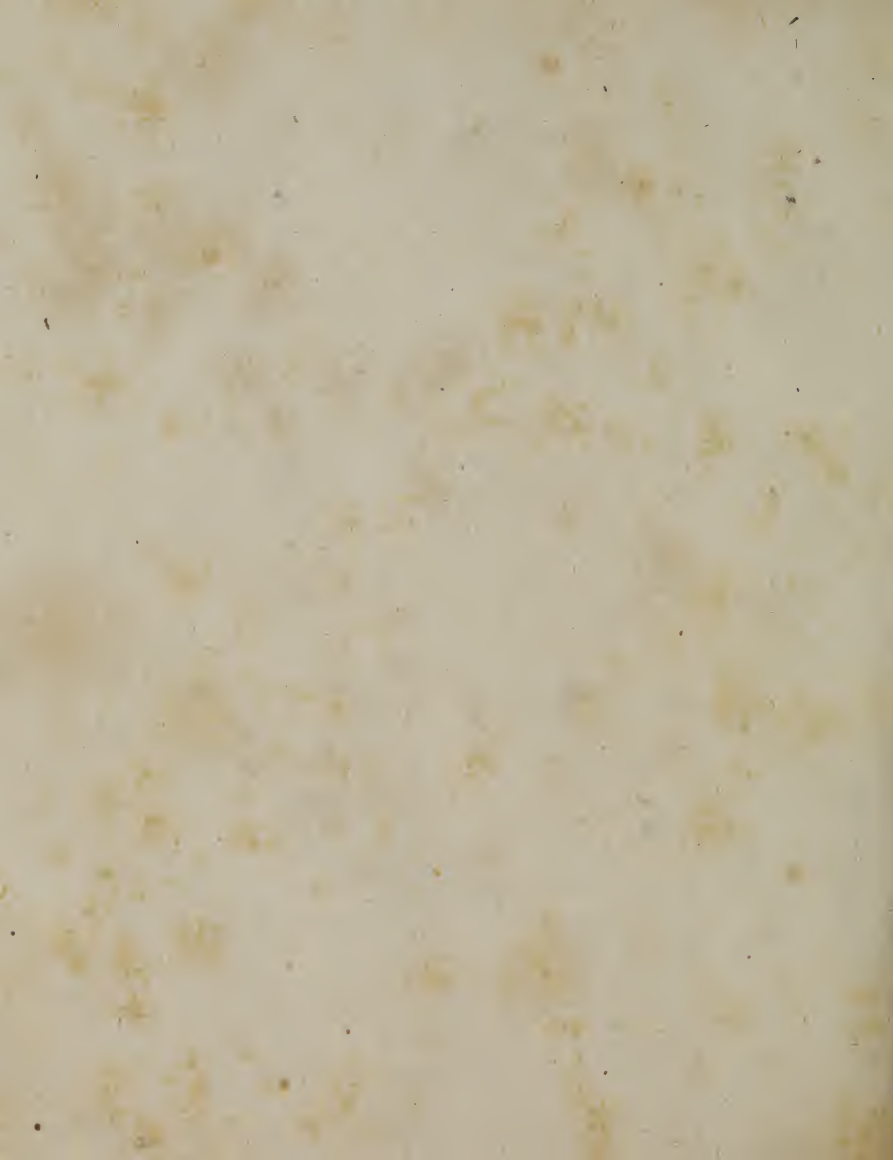
On a late occasion, a string of his violin having broken, there was a universal rush among the other performers to seize it, and it was finally divided amongst them as an invaluable relic. In less enlightened days, it is certain that Paganini would have ranked among the gods or demi-gods of antiquity; with Orpheus, Bacchus, or perhaps with Apollo himself.

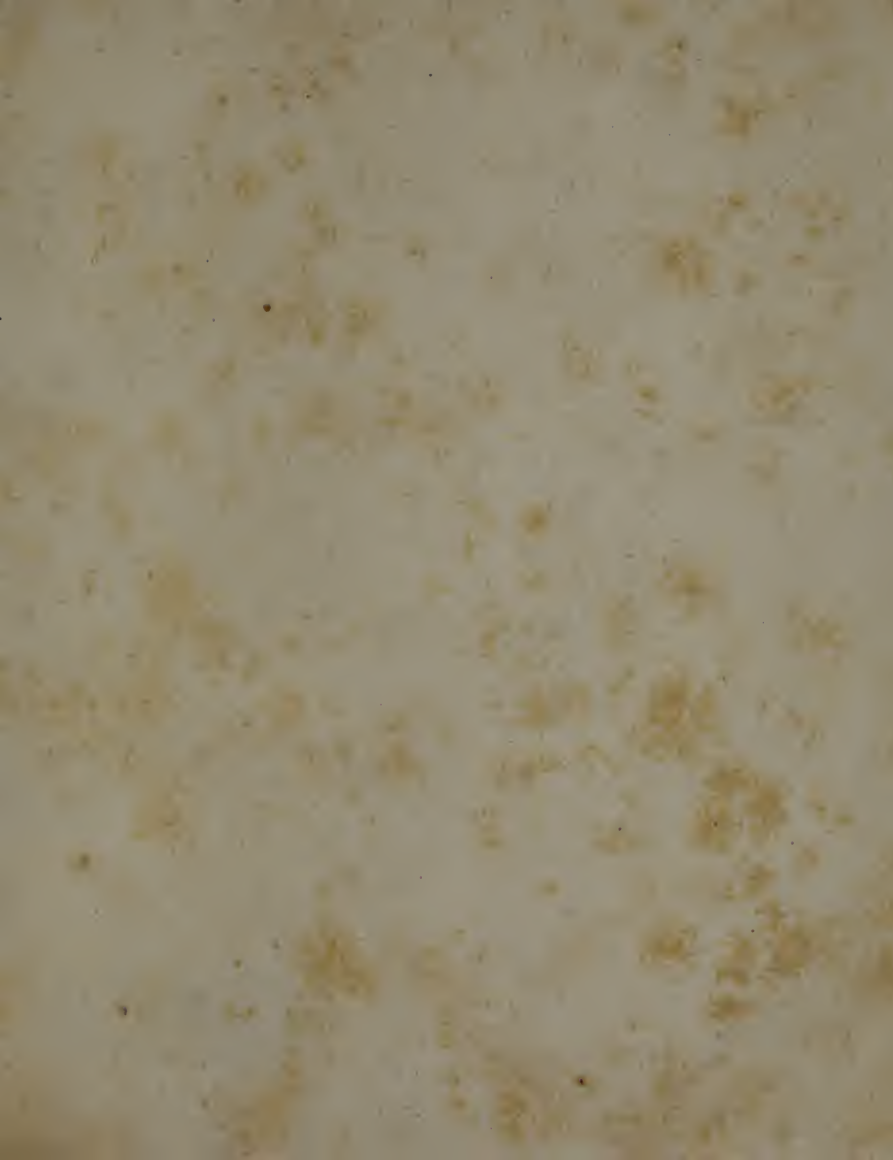


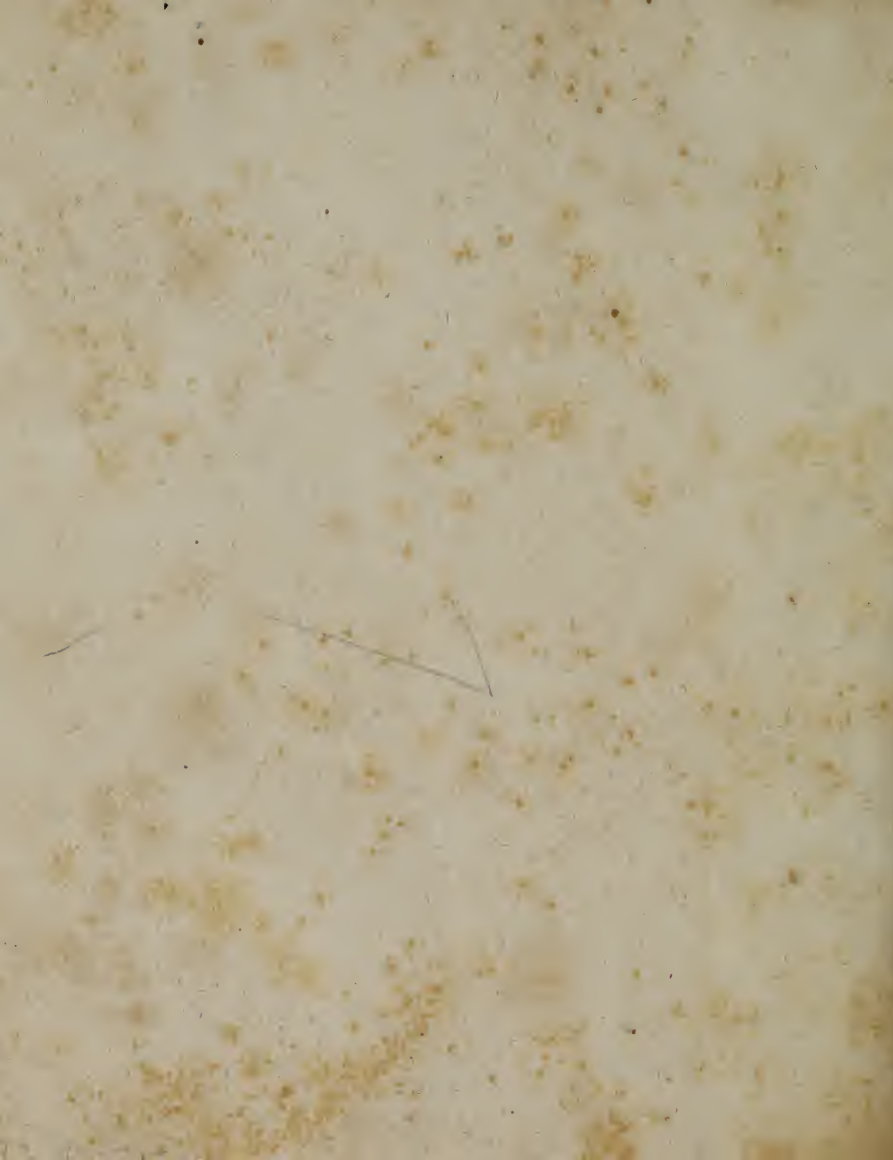














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